

SQUARE DANCING

MARCH, 1980

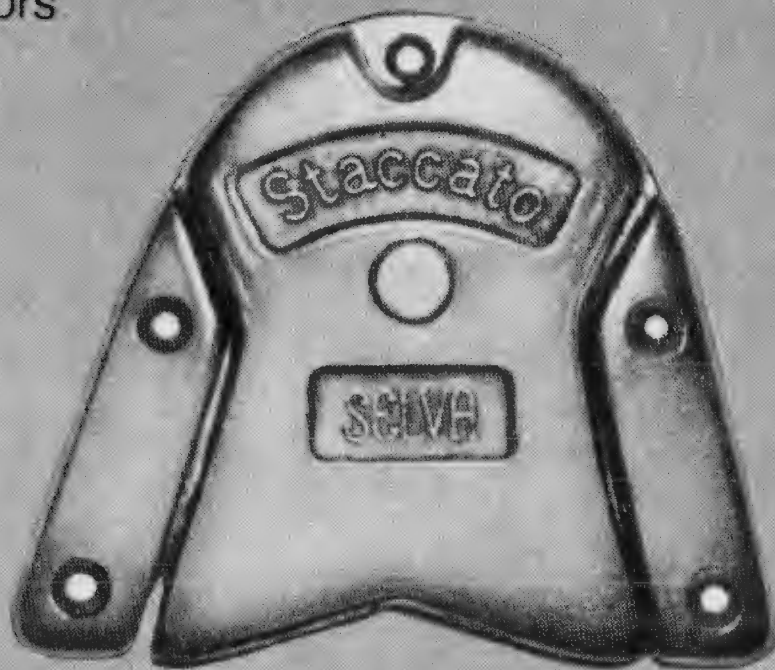
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BIG EVENTS OF 1980

official magazine of The  AMERICAN SQUARE DANCE SOCIETY



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Have just finished reading the December issue. One funny thing came to mind as a result. "Way back when" in Phoenix, Mike Michel used to have out-of-town callers at least once a month. Les Gotcher came to call at the Washington Wranglers Club. He lost the whole floor when he called a "grand righ and left" with no allemande left first. We just stood there with our mouths open!

Abby Estes
Sedona, Arizona

Dear Editor:

Unless I can find a club which enjoys dancing rather than whose prime interest seems to be learning more and more new calls, I, too, will be a complete dropout. To me square dancing should be a social, relaxing form of entertainment. I'm not interested in going to school for the rest of my life, nor to see how

much I can remember. I want to apply what I know. I think it's fine to have clubs at all levels in any given area, but all levels include the basics too. If I want Mainstream, Plus, Challenge or any other level, it should be available if the demand is there, but don't shut out the lower level. Unfortunately I believe callers feel greater prestige if they are calling at a high level. Personally I think a caller should feel better about his performance — if he has more people dancing and enjoying it — and not trying to see how many squares he can break down. To me the number of dancers participating is far more important than the level of calling. Dances that are all singing calls are always packed houses. Why?

M. Wayne Forsyth
Enon, Ohio

Dear Editor:

I just received my copy of the four 1980 Premium Albums. Wow! You're not kidding when you call this a documentary in sound. It is great and an important part of the heritage of this hobby we enjoy so much. Thank you.

Ron Korda
Scarsdale, New York

Dear Editor:

Our organization, the Phoenix Advanced Square Dancers Association, is dedicated to sponsoring dances at the A1 and A2 level, featuring a variety of callers. A problem we have (and I'm sure other groups do, too) is
(Please turn to page 55)

SQUARE DANCING

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Alabama Jubilee, 92
A-Live Sound, 57
Armata, 58
A to Z, 73
Authentic, 69
B.C. Jamboree, 82
B & S S/D Shop, 70
Badge Holders, 72
Blue Engravers, 55
Brahma Records, 68
Burleson's S/D Books, 87
Calico House, 54
Caller's Supply, 81
Campau, 58
Canadian Convention, 60, 61
Capvertising, 68
Chaparral Records, 71
Chinook Records, 65
Clinton Instrument Co., 6
Dance Colorado, 54
Dancer's Corner, 73
Dell Enterprises, 56
Dress for the Dance, 88, 89
Easterday Tours, 56
Edcor, 75
Elaine's Kollektions, 74
El Dorado Records, 93
Four Bar B, 80
Four Squares Dance Shop, 82
Frank Lane's Dance Ranch, 77
Gordon Bros., 96
Grenn Records, 66
Happy Feet, 59
Hi Hat Records, 68
Hilton Audio, 44
JoPat Records, 72
Kalox Records, 73
Kopman, Lee — Tapes, 86
Lloyd Shaw Foundation, 57

Local Dealers, 62, 63
Local Squares, 73
McCloud Dance Country, 74
McGowan Pennant, 85
Marex Badge, 76
Mail Order Records, 64
Meg Simkins, 64
Merrbach Record Service, 79
Micro Plastics, 76
Mona of Hollywood, 53
National S/D Directory, 72
Newark Dressmaker, 55
Newcomb Audio, 4
News 'n' Notes, 93
Nita Smith, 95
Ox Yoke Shop, 69
Parrish Ranch, 84
Peters, Bill, 92
Prairie Records, 58
Ranch House Records, 70
Red Boot Records, 85
Rhythm Records, 84
Ruff, Bob, 59
Scope Records, 78
Selva Shoes, 2
Shasta-Cascade Jamboree, 86
Shirley's S/D Shoppe, 72
Shoppers' Mart, 90, 91
SIO Diplomas, 87
SIO One-Night Stands, 65
Sonshine Squares, 87
Square Dance Digest, 65
Square Things, 56
T & C, 54
Thunderbird Records, 54
T. Sales Co., 67
Wagon Wheel Records, 76
Weber Shoes, 66, 83
Windsor Records, 76

7 As I See It
9 Big Events of 1980
12 Equivalents and Zeros
by Les Gotcher
14 An Analysis of the Square Dance
Picture — John Kaltenthaler
17 Those Big Dances
As Seen by Frank Grundeen
18 Levels by Bobbie Slavin
20 Publication Profiles —
"Here 'Tis"
21 Contra Corner
22 Traditional Treasury
23 Discovery — New Dancers
26 Experimental Dancing
27 The Dancers' Walkthru
30 Roundancer Module
31 Frank Grundeen Looks at
Round Dancing
32 Paging the Round Dancer
Clark and Ginger McDowell
33 Callers/Teachers Notebook
36 Ladies on the Square
The Petal Sleeve
38 Style Lab — Track and Trade
40 National Convention
41 Round the World of
Square Dancing
45 Callers/Teachers Workshop
54 Caller of the Month — Al Horn
62 On the Record: Reviews
68 Current Releases
94 Fashion Feature

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AS I SEE IT

bob osgood

March, 1980

YOU'VE PROBABLY NOTICED if you've been a reader of **SQUARE DANCING** for some time that we occasionally publish letters from discouraged square dancers who have come into the activity and then dropped out usually for reasons other than those attributable to normal attrition. We would print these and wonder if they would be read and whether any serious attention would be cast in their direction. Occasionally we would write an article ourselves and mention our personal feelings which we knew *must* be shared by others.

Now we come across some evidence of concern from several leaders in the field which would seem to indicate that these thoughts are reaching the ears of people who are in a position to bring about some positive action.

The first evidence came from Norm and Joan Holloway who were general chairmen of the 13th National Square Dance Convention held in Long Beach, California in 1964. They have been conducting a series of square dancers' polls in National Squares square dance magazine which we have mentioned previously in this column. In the latest issue Norm and Joan write that a problem has come to their attention concerning "the high rate of dropouts that occur between class graduation and the step into club level dancing." In order to "see for themselves" they signed up as beginners and went through a new dancer class.

"We were shocked, to say the least," the Holloways reported "as to the *new* method of teaching versus teaching methods of some ten, fifteen, or twenty years ago. Our recent class started out with ten squares of beginners and two squares of helpers. The caller/teacher said the class would run thirty-two weeks. The results of this class were two squares of beginners graduating. Only one square finally made

it into our club and within three months, only two couples were still dancing. We were very disappointed and asked the caller why he did not follow the **CALLERLAB** recommendations of forty-one weeks of lessons for beginners. His answer was that he could teach the sixty nine basics and Plus I in thirty-two weeks."

As the Holloways point out in their article this means that from this class experience alone here are more than nine squares of people who will *never* square dance again. And, sad to say, according to the polls this is something that is occurring all over the country. They suggest that if at all possible experienced dancers join a beginner class in their area and then relay the findings relative to the way the class is conducted.

The Holloways are continuing their research efforts and would welcome comments and experiences as well as questions from any readers. Just write to Norm and Joan Holloway, 6871 Danvers Drive, Garden Grove, California 92645. They are undertaking this project with the idea of helping, not hurting, the square dance movement and with the assistance of readers everywhere they hope to find out what the situation is and then look for ways to help cut down on the dropouts.

Comment From Overseas

A second communication of concern comes from New Zealand square dance leaders Art and Blanche Shepherd. The Shepherds who live in Christchurch have pioneered the square dance movement in their country and have helped to build one of the most unique square dance programs to be found anywhere. Their training of new dancers involves rounds as well as squares and it is on this point that they, too, are concerned. Here are excerpts from their recent letter.

"Are we killing the goose that lays the golden egg? The **CALLERLAB** programs of-

ferred all callers and leaders a way out of what seemed to be becoming a hot potato; yet have we not boiled the water a little bit more without really offering a cure for the hassle that has been with us for over twenty years?

"We are referring to the situation of conducting 41 week classes for beginning dancers under the CALLERLAB system. Please don't get me wrong. We are supporters of the CALLERLAB principles and ideals but wonder if our situation was considered when these programs were brought forth.

"We are a square and round dance club which means we conduct both squares and rounds as part of the basic program in our beginners classes and we have found that there is no way we can teach the Mainstream basics and round dance basics in 41 sessions.

"For over ten years we have followed the Sets in Order 75 basic (square dance) list and the New England round dance list of basics and we have been able to turn out reasonably accomplished square and round dancers. (We believe that a club of over 400 members supports the premise that we have been doing the right thing.) We find however that since accepting the CALLERLAB list things are no longer the same. The round dance basics suffer and we now find that we require not only an extra night for dancing but an extra tutor, to conduct what was a 75 basics plus round dance basics class.

"If we are to continue as we have then it is obvious that we must conduct a two year class in order to *entice* our square dancers into the fine art of round dancing.

"We, unfortunately, were believers that square and round dancing went hand in hand but obviously CALLERLAB does not believe this, otherwise the members would have foreseen the problem we now have.

"Of course maybe we are unique in that very few clubs operate beginners classes for both squares and rounds but here in New Zealand forty clubs do! Are we out of step with what is going on in the world of square dancing or is it that the *world of square dancing*, beyond Mainstream Plus, is taking the place of the club of ten years ago?

"We are worried because up to three years ago ALL our square dancers danced rounds during the second year but now we have to run a special class for the first year dancer in

the second year to conquer round basics. May we dare suggest that CALLERLAB and ROUNDALAB get together and devise a program that *might* be suitable for such a class and club as ours?"

☆ ☆ ☆

There you have two *concerns*. From one source we learn of less than adequate teaching in too short a period of time. In the second we hear of a utopian situation in danger because forty-one lessons are not sufficient time to conduct a thorough course for new dancers.

Now from the eastern U.S. we learn of an attempt to put all of this into proper perspective. The question "Are we meeting the needs of the greatest number of those who would enjoy having square dancing as their recreation/hobby?" is being studied by leaders including John Kalthenthaler of Pocono Pines, Pennsylvania.

John, who among other claims to leadership, is Executive Secretary of CALLERLAB, executive committee member of LEGACY, leader, along with his wife Freddie, in the annual Overseas Dancer Reunions and a recent recipient of the Silver Spur award, is wondering if we are not placing the emphasis on the lesser rather than on the greater percentage of those who could be involved in square dancing. He has created a graph and composed his thoughts into a special article which we feel you will enjoy (see page 14).

With the CALLERLAB Convention set to start the end of this month in Miami, Florida, it may be that thoughts such as these will help set the directions for the leadership that is needed in the coming year. Maybe we will come up with a new concept that is truly representative of the Mainstream.

It seems clear to us that an activity that can retain the greatest percentage of its potential (perhaps 90% of those who initially come into a learners' class), ground them thoroughly in the basics of squares, rounds and contras and keep them for a minimum of eighteen months, stands a good chance of not only filling every existing square dance club but cause many more to be organized, provide large classes and clubs for the caller/teachers to ply their trade and even establish a base from which those in the more advanced challenging labels may find recruits whose choice is to spend more time in the activity.

What's cookin' in the world of square dancin'?

The BIG EVENTS of 1980

WHAT CONSTITUTES a big event in square dancing? It all depends. In a medium to small sized community where there might be three square dance clubs within a 75-mile radius, a Sunday afternoon dance attracting 18 squares with three callers sharing the mike could be a *Big Dance*. When some 40,000 dancers from 50 states and all the provinces of Canada and more than a dozen countries overseas congregate to take part in a National Square Dance Convention, there is no denying that this, too, is a *Big Event*.

The *big dances* we have today are trade marks of the contemporary form of square dancing. It wasn't until the post World War II period, when square dancing was reaching boom proportions, that several clubs within a given area could come together and put on a big party. Some of these early festivals were held as money raising affairs for one charity or another. With the introduction of federations and associations to the square dance scene, the *big dances* became a major function, serving as "frosting on the cake" and as a reward for those who were dedicated club members.

There are hundreds of these *big dances* going on annually ranging from middle size community events to state and national conventions. They are called by many names. Some are open to the general public and list as a requirement for admission only that a dancer has reached the plateau advertised for that particular dance event. Some of the big events are open only to members of a specific association.

Check Listings First

The listing of these big events of 1980 unfortunately do not say which dances are open to the public and which are available only to members of a certain association. We list *all* of these dates for your convenience and suggest that if you are traveling to dances in hopes of participating, that you might first check with an *Information Volunteer* in the area (see your 1979 — '80 square dance directory in the August 1979 issue of SQUARE DANCING). For an update and for additions to these lists, check your monthly issues of this publication. Big dance events are listed regularly as part of the Date Book.

Mar. 1 — 3rd Annual Youth Festival, Julian Smith Casino, Augusta, Georgia

Mar. 1 — Southland Festival, Greyhound Race Park, West Memphis, Arkansas

Mar. 1-2 — 5th Annual Cal Golden Jamboree, Southeastern Illinois College, Harrisburg, Illinois

Mar. 2 — 6th Annual Winter Whirl, Kent State University, Tallmadge, Ohio

Mar. 2 — Spring Special, Alexander Looby Community Center, Nashville, Tennessee

Mar. 7-8 — 27th Annual Azalea Trail S/R/D Festival, Mobile Municipal Auditorium, Mobile, Alabama

Mar. 7-9 — Spring Spectacular, Veterans Administration, Solvang, California

Mar. 13-15 — WASCA 21st Annual Spring Festival, Sheraton Washington Hotel, Washington D.C.

Mar. 14-15 — Las Vegas Spring Swing S/R/D, Western High School, Las Vegas, Nevada

Mar. 14-15 — 11th Annual Louisiana S/D Convention, Rivergate Convention Center, New Orleans, Louisiana

Mar. 14-16 — 14th Annual S/R/D Fiesta, Kern County Fairgrounds, Bakersfield, California

Mar. 15 — 14th Annual ORA Spring Swing, Bell Auditorium, Augusta, Georgia

Mar. 15 — 3rd Annual Pot O'Gold Festival, Four States Fairgrounds, Texarkana, Texas

Mar. 15 — 12th Annual Ruy Camp Callers Memorial S/D, World Congress Center, Atlanta, Georgia
 Mar. 16 — 13th Connecticut S/R/D Festival, Trumbull, Connecticut
 Mar. 21-22 — 11th Annual Maple Sugar Festival, Burlington High School, Burlington, Vermont
 Mar. 21-22 — Mini-National Friendship Festival, Johnson, Kansas
 Mar. 21-22 — Silver Anniversary Sweetheart Festival, Downtown Holiday Inn, Jackson, Mississippi
 Mar. 21-22 — 33rd Annual Spring Festival, Colorado State University, Fort Collins, Colorado
 Mar. 21-23 — Florida R/D Council Spring Festival, Lake Mirror Auditorium, Lakeland, Florida
 Mar. 22 — 2nd Annual Something Special Dance, Steele Community Center, Steele, Missouri

SQUARE DANCE DATE BOOK

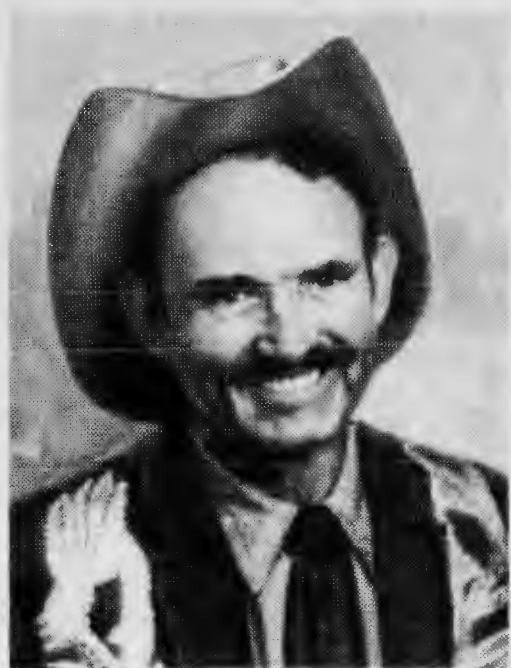


Mar. 22 — Grand Promenaders 12th Annual S/R/D Festival, John Wayland School, Bridgewater, Virginia
 Mar. 23 — Sunlight Benefit Ball, Horner Park, Chicago, Illinois
 Mar. 31-Apr. 2 — CALLERLAB Convention, Americana Hotel, Miami, Florida
 Apr. 5 — Charity Hat Dance, Murray High, Salt Lake Valley, Utah
 Apr. 11-12 — 3rd Annual Spring Folic, Robert Moore Auditorium, Fort Frances, Ontario, Canada
 Apr. 11-12 — 27th Annual Alabama Jubilee, Boutwell Municipal Auditorium, Birmingham, Alabama
 Apr. 11-12 — Myrtle Beach Ball, Convention Center, Myrtle Beach, South Carolina
 Apr. 11-12 — 30th Annual Southwest Kansas Spring Festival, Civic Center, Dodge City, Kansas
 Apr. 11-12 — 32nd Annual S/R/D Festival, Belle Clair Exposition Hall, Belleville, Illinois
 Apr. 11-12 — Pear Blossom S/D Festival,

Lake County Fairgrounds, Lakeport, California
 Apr. 11-13 — 21st Derby City Festival, Kentucky Fair & Exposition Center, Louisville, Kentucky
 Apr. 11-13 — Utah R/D Festival, Salt Lake City, Utah
 Apr. 13 — April Swingtime, Coffin & Jr. High Schools, Brunswick, Maine
 Apr. 13 — 22nd Annual Square-A-Rama, Ballenger Field House, Flint, Michigan
 Apr. 16 — DLDV Spring Festival, Hashville East, Pennsauken, New Jersey
 Apr. 18-19 — 2nd Annual Cabin Fever Reliever Dance, Grammar School No. 2, Elko, Nevada
 Apr. 18-20 — California State S/D Convention, Long Beach Convention Center, Long Beach, California
 Apr. 19 — Akron Area Spring Festival, University of Akron, Akron, Ohio
 Apr. 20 — 5th Annual Spring AbunDance, Hearthstone Manor, Cheektowaga, New York
 Apr. 25 — Turkey Trotters Welcome Spring Dance, Marion County Community Building, Summit, Arkansas
 Apr. 25-26 — 21st New England S/R/D Convention, Manchester, New Hampshire
 Apr. 25-26 — Jamboree, Trail Memorial Centre, Trail, British Columbia, Canada
 Apr. 25-26 — 11th Annual Azalea S/D Festival, Scope Convention Center, Norfolk, Virginia
 Apr. 25-27 — 19th Annual Spring Fling, Mary E. Sawyer Auditorium, La Crosse, Wisconsin
 Apr. 25-28 — 21st Australian National S/D Convention, Chryslers, Adelaide, South Australia
 Apr. 26-28 — Whitehorse Jamboree, Whitehorse, Yukon Territory
 May 2-3 — Mid-Tex Jamboree, Villa Capri Ballroom, Austin, Texas
 May 2-3 — Four Seasons Jamboree, Civic Auditorium, Gatlinburg, Tennessee
 May 2-4 — The Marlins Extravaganza, Miramar Hotel, Santa Barbara, California
 May 2-4 — 33rd Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 3 — Promenaires 3rd Annual Spring Festival, Aquadome Recreation Center, Decatur, Alabama
 May 3 — South Dakota State Spring Festival, Madison, South Dakota

- May 3 — 22nd Annual Rochester Area Dance-O-Rama, State University, Brockport, New York
- May 3 — Georgia State S/D Association Spring Dance, Macon Coliseum, Macon, Georgia
- May 8-10 — 19th International S/R/D Convention, Manchester University, Hamilton, Ontario, Canada
- May 9-10 — 4th Annual Queen City Festival, Frank Cochran Center, Meridian, Mississippi
- May 9-10 — Utah State Spring Festival, Salt Palace, Salt Lake City, Utah
- May 16-17 — 4th Annual Music City Festival, Tennessee State Fairgrounds, Nashville, Tennessee
- May 16-17 — Spring Festival, Springs Park, Lancaster, South Carolina
- May 16-18 — 33rd Annual New Mexico State S/D Festival, Albuquerque Convention Center, Albuquerque, New Mexico
- May 16-18 — Spring Fling, Crescent Hotel, Eureka Springs, Arkansas
- May 16-18 — Singles Convention, Ventura Fairgrounds, Ventura, California
- May 16-18 — 25th Spring Festival, Traverse City Senior High School, Traverse City, Michigan
- May 17 — Central District Spring Dance, Little Rock Convention Center, Little Rock, Arkansas
- May 23 — Fiesta of Five Flags S/R/D, Municipal Auditorium, Pensacola, Florida
- May 23-25 — 27th Florida State S/R/D Convention, Lakeland Civic Center, Lakeland, Florida
- May 23-25 — Festival, Costa Mesa Fairgrounds, Costa Mesa, California
- May 23-25 — Golden State Roundup, San Francisco Civic Auditorium, San Francisco, California
- May 23-25 — Spring Fling, Bonanza Hi, Las Vegas, Nevada
- May 23-26 — 9th Montana State S/R/D Festival, Butte, Montana
- May 24-25 — Mt. Sopris Cabonaires Annual Spring Fling, Colorado Mountain College, West Campus, Glenwood Springs, CO
- May 24-26 — 12th Annual Hummel Dance, Sporthalle Wegenkamp, Hamburg, West Germany
- May 25 — Clam Chowder Festival, Mattachese Middle School, West Yarmouth, Massachusetts
- May 30-June 2 — 14th National New Zealand S/R/D Convention, Auckland, New Zealand
- June 5-7 — 21st International S/R/D Convention, Bismark-Manan, North Dakota
- June 5-7 — Texas State Federation S/R/D Festival, Civic Center, Amarillo, Texas
- June 6-7 — Kansas State S/D Convention, Bicentennial Center, Salina, Kansas
- June 6-7 — Great American S/D Festival, Glendale Civic Auditorium, Glendale, California
- June 6-8 — Mammoth Lakes S/D Festival, Mammoth Lakes, California
- June 13-14 — 2nd Annual Chenical Valley S/R/D Festival, Civic Center, Charleston, West Virginia
- June 13-14 — Fairground Fiesta, La Placeta County Fairgrounds, Longmont, Colorado
- June 13-14 — 13th Annual Gold Diggers' S/R/D Festival, New Community Center, Yreka, California
- June 13-14 — 30th Annual Washington State S/D Festival, Yakima, Washington
- June 13-15 — 29th Minnesota S/R/D Convention, Moorhead, Minnesota
- June 19-22 — 16th Annual Idaho S/R/D Festival, Boise Valley S/D Center, Boise, Idaho
- June 20-22 — White Rose S/D Festival, York College, York, Pennsylvania
- June 20-22 — Cup of Gold Promenade, Sonora, California
- June 20-22 — 6th Annual S/D Roundup, Buckeroo Barn, Roseburg, Oregon
- June 23-24 — Trail In Dance, Jessamine Street S/D Center, Memphis, Tennessee
- June 24 — Trail In Dance, Pine Bluff Convention Center, Pine Bluff, Arkansas
- June 25 — Trail In Dance, Alexander Looby Center, Nashville, Tennessee
- June 25 — Trail In Dance, Independence County Fairgrounds Building, Batesville, Arkansas
- June 25 — Trail In Dance, Teamsters Hall, Little Rock, Arkansas
- June 26-28 — 29th National S/D Convention, Cook Convention Center, Memphis, Tennessee
- June 29 — Trail Out Special, Holiday-Nashville Travel Park, Nashville, Tennessee
- July 3-5 — Kentucky S/D Festival, Natural Bridge State Park, Slade, Kentucky

(Please turn to page 82)



The scene changes

EQUIVALENTS and ZEROS

Les

By Les Gotcher, Zephyrhills, Florida

SINCE I WAS INDUCTED into the "Hall of Fame" I have received a lot of phone calls from old time callers, not actually OLD callers but callers who have been calling for many years. Many of them are just about ready to drop out because of the newer, confusing type of calls and basics that are being released today. They telephoned me asking what I thought of all the newer things and asking my advice as to what they should do. They are just as confused as a lot of the dancers I talk to, and believe me, I am somewhat confused by all of these newer things myself and I was the one who started it all.

Ed Gilmore and I had quite a discussion once and Ed said to me, "Les, if you are not careful you are going to create a monster that will eat you up." I wonder now if Ed was right. Ed went on to say, "The way the newer callers are grabbing everything and expanding on it and adding to it, creating movements that no dancer can do — well, they will just go on and on and there will be no end to it. They will just run it into the ground."

This reminded me of a cartoon that Grun-deen did for Sets in Order way back in the late 40's. The cartoon showed a caller sitting at a desk in his bedroom. It was about 3:00 AM and he had just woke up his wife saying, "Honey, look here, I think I have worked out something that nobody can do."

But to get back to all of these phone calls I am receiving today. They're not just calls from Tampa, or even Florida. I've had calls from California, New York, Michigan, Texas, Oklahoma, just to name a few places.

What all of these callers have in mind is this. They tell me, Les, you worked for years to get rid of the old memorized calls and

dances that the dancers knew as well as the caller. You had it to where the dancer had to listen to the caller all the time. He learned the basics and the caller could put those basics together and make good dances out of them. We called it "Hash" and the dancers loved it. The question these callers asked seemed to be, "Have we gone full cycle and are getting back to memorized calls?"

I will have to admit that I had been thinking along those lines long before I began to receive telephone calls from the callers. I have been asked to guest-call at several places when visiting and I have found, to my dismay, that the dancers could not do "Old Time Hash" dancing. I called, "Spin the top, don't stop, spin it again, don't stop, cross trail thru, find the corner, left allemande."

More than half of the floor stopped cold and could not get through it. I was really surprised because this was a simple movement and any dancer completing a basic course in square dancing should be able to do it. Later on during the evening I was talking to several of the dancers and I mentioned this to them and asked, "Haven't you had spin the top?" They answered, "Well, yes, we had it a couple of years ago but our caller has not used it for a year or more and we'd forgotten."

Of course I don't have to tell you that this is not calling. A caller should teach a basic and he should never quit calling that basic. At his weekly dances he can get through all of the basics every week or so and he should keep a list, if he is forgetful, and use all of them.

Now what the callers have suggested to me is that I start collecting material on the movements the way I used to do and send it out monthly. I do not have time to do this so I

thought that it might be a good idea to cover some things in articles and let SQUARE DANCING Magazine get it out to these callers. This is why I am going back to some of the basics, their equivalents, zeros and how to use these movements. You can then absorb them, add to them on your own and make complete dances of just the old basics.

A Simple Procedure

There is nothing to memorize. Just know what you can do from each set-up and that's all there is to it. There are any number of things that can be done from these set-ups so you have a choice when you start. And, it is nothing that a dancer has to memorize. As I said before, I guest-called at several different places and I found that the dancers could not do "Hash", but they could memorize set-ups like bucket of worms, spin chain the gear and load the boat. All of these include several different basics that the dancer will have memorized and he can do these things, but take him away from the memory calls and he cannot cut the mustard.

This is why I am asked, "Have we gone full cycle?" Are we now going back to memorized calls where the dancer knows it and does not have to listen to the caller? I am sure if the callers will give this some thought they'll see what I am thinking, what other callers are thinking and then ask themselves if this is what they want.

Do you want the dancers to have to memorize an evening of dancing and you just cue the dance now and then and let them do all of the thinking? I am pretty sure this is not what you want and I am willing to help in any way I can. I started out before any of these newer things came out and then I came up with a bunch of them so I know it from both sides. Let's take a look at one certain set-up and the many equivalents we can get the dancer to do.

You will notice as we go along that I am not using any call that is not directional. I will readily admit that one or two gimmicks are good during an evening of calling but please use judgment in these and don't overdo them. Put your calls together as you go along so the dancer is going to have to listen to you all the time. Learn to use equivalents and in this manner you will never use the same call the same way twice in a row. You can always switch your equivalents around and, although

you know they are equivalents the dancers do not know this and they will enjoy the evening of dancing. I promise it.

Now we will take a sample set-up and work movements from that. The set-up I have chosen to begin with is this — Have the heads square thru 4 hands around, or you can just have the heads pair off. The dancers are in an eight chain thru position. Head gents have opposites as partners, sides have original partners. Now — everything we will use here is an equivalent and will bring you right back to this very same position, eight chain thru, in sequence, all facing their original corner lady.

Here We Go —

- (1) Swing thru, boys run, wheel and deal**
Facing corner again.
- (2) Swing thru, boys run, couples circulate, wheel and deal, dive thru, pass thru**
Facing corner again.
- (3) Swing thru, boys run, ferris wheel, centers swing thru, boys run, wheel and deal, pass thru**
Facing corner again.
- (4) Swing thru, scoot back, recycle**
Facing corner again.
- (5) Star thru, right and left thru, turn on around and slide thru**
Facing corner again.

Of course you can add more than just these quickies if you want to. Just know what will bring you right back to this exact position.

You Might Try —

- (6) Pass the ocean, recycle, right and left thru, turn on around and flutter wheel, get on around, star thru**
Facing corner again.

See how many of your own ideas you can come up with. Keep in mind that you can also use the same thing on the opposite side of the set. Like — move the first gent and his partner over to the second couple and do the same thing with this couple, ending with a right and left thru, then dive thru, pass thru and you're back facing corner again.

It's —

Swing thru, boys run, couples circulate, wheel and deal, right and left thru, swing thru, scoot back, recycle, swing thru, boys run, couples circulate, wheel and deal, right and left thru

and there you are, back facing that original corner once again.

GIVE IT A TRY!

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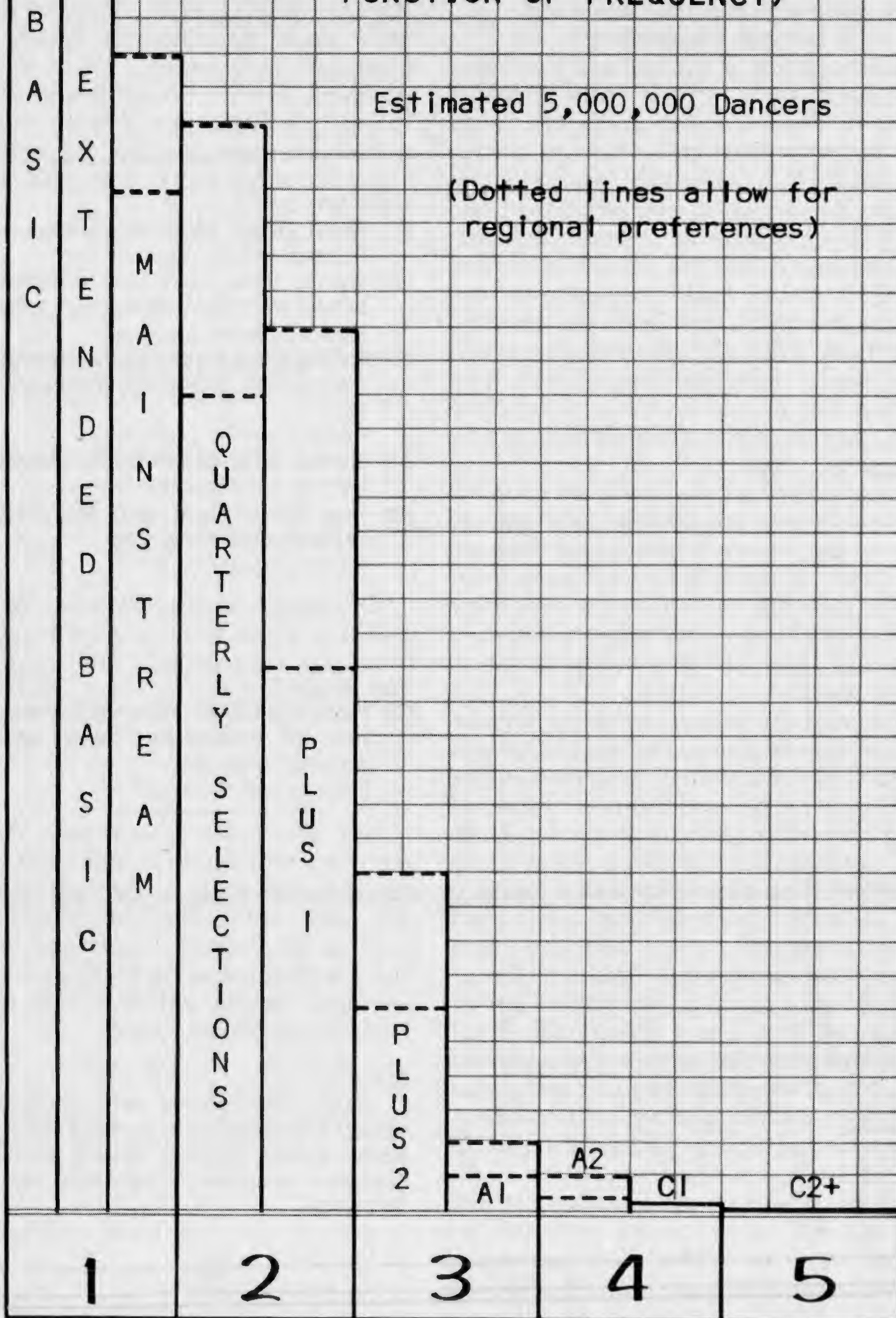
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CALLERLAB PROGRAMS

(CONFIDENCE + COMFORT AS A
FUNCTION OF FREQUENCY)

Estimated 5,000,000 Dancers

(Dotted lines allow for
regional preferences)



FREQUENCY OF DANCE (TIMES PER WEEK)

An Analysis of the Square Dance Picture

By John Kaltenthaler, Pocono Pines, Pennsylvania

John



OVER A PERIOD OF YEARS I have viewed at close range the changing recreational activity called Square Dancing. We have all seen it fluctuate up and down. We have watched dancers come and go. We have lamented the surge of new movements and have seen lasting changes come in to improve the activity. Yet, through it all, we never seem to come to grips with root causes of periodic declines on a local or national basis. We see a constant flow of new dancers and callers who flourish for a time, become super enthusiasts and then disappear to join some other form of recreational activity.

As a dancer and caller, I have tried to determine the real root causes of the "dropout" problem. While I cannot state for certain what is causing the problem, I can offer some observations. I have constructed a graph which depicts the total dance population as we project it throughout the world. While SQUARE

About the Author — *John has contributed material to this publication on an irregular basis for more than 15 years. This latest article is based solely on his background as a local caller for more than 22 years. It reflects his opinions and not necessarily an official position of any organization with which he is affiliated on a local or national level. John is the current Executive Secretary of CALLERLAB, serves on the Board of Directors and Executive Committee of LEGACY, is involved with Mini-LEGACIES throughout the country and conducts caller clinics and colleges. While John will readily agree that he cannot prove the finite numbers reflected in the graph, he offers it for your consideration. He welcomes comments and solicits your views which may be sent to him in care of this publication.*

DANCING and the Sets in Order American Square Dance Society state that there are approximately 6,000,000 dancers (an almost random figure which we arrived at over a number of years—the Editor), I have conservatively estimated the number to be 5,000,000 for ease in computation. I have used the dance levels identified by CALLERLAB which seem to be fairly commonly accepted by most dancers and dance groups. I have also used the frequency of dance times per week as the horizontal axis with the percentage of participants on the vertical scale. I have arrived at these percentiles through conversations with callers throughout the world, by tabulating published levels of dances in area publications and through federation listings of dance levels.

A Graphic Illustration

If you look at the graph, you will recognize that any dancer who can handle the calls and figures for a particular level should also be able to handle all previous levels to the left of the one selected. For instance, a Plus One dance could include any call from the Plus One list as well as all Quarterly Selections and all 69 families of calls from the Mainstream program. I make the assumption that all square dancers are substantially familiar with and can dance the Basic Plateau (Calls 1 — 37 on the CALLERLAB family-grouping list). Thus I have assigned the figure of 100% of the dance population as being able to handle that level even if they dance only once a week or less.

In some areas, we see limited dancing, restricted to just a few months of the year, and yet these same dancers can and frequently do handle most of the Basics Program. Similarly as dancers proceed through class, they are

able to handle the Extended Basic Level (Calls 1-54 of the CALLERLAB List) and still dance no more often than once a week. However, even at this relatively simple level, we see that some dancers do not choose to work that hard to keep up. As a result, I assigned a percentage less than 100 to that grouping of calls. I have selected the figure of 92.5% although the number may be off to a slight degree.

Understanding Levels

As we continue to examine the dance level called Mainstream, we see the generally accepted standard for most dancers. It reflects the logical conclusion of the class activity while it allows for some additional learning to take place in workshops and postgraduate courses. Here again, we see that some dancers do not desire to work this hard for their recreation and the numbers begin to drop off more rapidly. This group probably reflects a percentage that falls within a range of 75 to 85% of the dance group. Please note, however, that we are still talking about the once-a-week dancer. If we add the Quarterly Selections to the Mainstream list, we see that we may be getting to the more-than-once-a-week dancer, perhaps only five times a month, but nevertheless more than once a week. The QS grouping sees a further drop to 60 to 80% of the dance population. It is true that in many areas, most dancers (approximately 80% or more) can handle the QS list with ease. However, in large segments of the US and Canada, the QS figures require workshopping in order that the basics in this group can be called during an evening's program.

As we get into the Plus Level Programs, we see great variances among large metropolitan areas and the not-so-populated rural areas. We see the struggle of clubs, dance leaders and callers who want some sort of status symbol for their group and who try to push them into the next higher level, Plus One. If the dancers dance only once a week during class and continue at the once a week pace, it is a constant battle to "keep up" and in many instances dancers who cannot "keep up" are shunned and made to feel unwelcome. Who is to blame for this? Is it the dancer, the caller, the club or the activity itself? Perhaps if we tried to understand the nature of the activity and the degree of complexity as the levels

continue, we might be in a better position to single out the real problem.

In large metropolitan areas, you will see clubs advertise their dances as Plus One or Plus Two. This alerts the dancers who are attending that particular dance that the caller is free to use any call that is contained on the Mainstream list, the QS list and the Plus level list(s) designated for that dance. *It does not label a dancer, a caller or a club* but rather that particular dance only. It is also true that there are wide variances of abilities within any given program. For instance, if the group consists of dancers who have been dancing for more than 10 years, they can handle more variations than a group that has rushed through class, been exposed to workshops during the summer and is, therefore, ready to delve into more complex movements. In my judgment the Plus One group may vary from 40 to 65% of the dance population. Please also note, however, that these same people normally would be dancing on the average of twice a week and therefore represent a greater potential than the 90% who dance only once a week or perhaps twice a month.

Similarly, if we assign numbers to the Plus Two program, we see a variation of from 15% to 25%. This still represents a large segment in terms of real numbers of people in that 20% of the total square dance population represents 1,000,000 people and they could be expected to dance two to three times a week thus making the real numbers of dancers at something in the neighborhood of three million dance nights a year. (Remember this figure could be 15 to 25% high.)

Percentages Drop

As we continue into the other dance levels, we see the numbers reduce to a small portion of the total activity. This is not to be critical of the Advanced or Challenge levels but it does reflect the time necessary to achieve confidence and comfort with the calls contained on these lists. If we look at the numbers for the A1 (Advanced One) we could probably analyze the total numbers of callers, clubs and tape groups that follow these calls. In many instances the same dancers belong to several groups and, in most instances, they dance at least three times per week. They have their own special conventions and weekends and they are very competent and skillful in the

terms and figures they have mastered. Their enthusiasm knows no bounds. However, they probably represent no more than 2½% to 5% of the total dance population. As we move on to the A2 (Advanced Two) level, we see the percentage drop again to 1¼% to 2½%. Then as we go into the various levels of Challenge, the numbers drop to lower than 1% of the total dance population.

If we try to put this all into perspective we see that 60% of the dancing is probably geared to considerably fewer than 40% of the dancers. However, this same 40% probably dances at least twice a week and possibly represents the officer leadership in the local clubs, districts and federations that are responsible for the square dance weekends and festivals scheduled throughout the country.

Analyze the Activity

As with any set of figures, anything can be

“proved”. I have tried to put these numbers into a graphic form that can be used to paint a picture of our activity.

Please bear in mind that the true pleasure in dancing involves more than just learning a list of basics. Much rests on the good judgment of the caller, the flow with which the caller puts the movements together and the timing the caller allows for the dancers to complete the figures. Any combination of basics can be made to be uncomfortable. Similarly, the truly skillful caller can make even the most difficult moves seem relatively easy if presented in such a way that the dancer wins. As club officers, callers and dance leaders, we should analyze our own programs and see if the programs we are offering actually suit most of our dancers.

I would solicit your comments on the graph or the article.

Those BIG dances as seen by

FRANK
GRUNDEEN



THERE'S SOMETHING delightfully humorous coming up when our cartoonist takes a look at events surrounding festivals, roundups and conventions. These glimpses are from more than three decades of square dancing.



LEVELS



It's out of the bag

By Bobbie Slavin, Cinnaminson, New Jersey

IT'S NO USE. The gig is up. You just can't hide it anymore. Levels of dancing have crept out of hiding and nestled themselves comfortably into the square dance movement. Much like an unexpected guest, they didn't announce their arrival nor did they wait for any formal invitation. Well now that they're here, what do we do with them and how do they fit into our family of square dancing?

Most dancers have by now accepted the level system and purr contentedly while they acknowledge and enjoy its positive aspects. Others, however, view the system as an unwelcome intruder and see only the negative side. They arch their backs and extend their claws in readiness to attack any effort to unify, clarify or justify its existence. Well before we call in the marines, let's take a closer look at the little rascal and see what it has to say for itself.

Ideally the level system is set up to meet the dancer's own individual and changing needs. Having various levels of dancing enables a dancer to choose the level that best suits him. It's the dancer's responsibility to realistically seek his own level of enjoyment; hopefully a level that will capture one's interest and test one's capabilities without putting him in a straight jacket.

Probably the biggest misnomer about levels is that it labels the dancer. Not true. It labels the dance. Modern square dancing is and always has been multi-leveled. Even though little or no effort was ever exerted in establishing this fact in the past, it was clearly

there if you took time to look. Remember the old "hot hash" halls? Unfortunately, "hot hash" meant different things to different people and consequently many of us occasionally left the hall with many things hurting, especially our pride.

I think we all agree that there has been phenomenal growth in our dance movement in recent years, both in members and calls. Along with the growth comes diversity. Because of this tremendous growth and diversity it seems inevitable that a system should be set up to give some order to all the confusion. Levels are the logical answer; they fulfill individual needs, unify a floor, and terminate confusion. Now that we understand why we need levels, let's take a look at what exactly determines a particular level and what each has to offer.

Determining Levels

The levels are arranged in order of difficulty both in learning and execution of a particular call. Once a call is properly learned a dancer is ready to move on, if he chooses. A point to remember is that it's not just the number of calls a dancer knows that allows him access to the next higher level, but the thoroughness of his knowledge of the rules for a call, especially the basics. Why? Because his knowledge and recall will, most definitely, be more stringently tested the higher he goes. No matter what the starting position may be, if a dancer keeps in mind the basic rule for the figure — which isn't always easy — he should have no problem doing the call. This is impor-

tant because starting positions often vary at each level. Now, using the level system, let's see what happens to a call as we progress to each higher level and see how our knowledge of the call is tested. For example, let's look at a call we all know and understand, right and left thru.

During lessons we learn to do a right and left thru from a squared set, either heads or sides. As we progress to Mainstream we find ourselves doing it from lines of four facing in and also from an eight-chain thru position. No problem so far. Now Mainstream Plus may also use it from couples facing or lines, but the couples might be sashayed, whereby the lady would turn the man. In addition, a variation of the call might be used, left and right turn.

Moving into the Advanced Level this call may be called from a squared set and called all four couples right and left thru, or a variation of the original call, turn and left thru. We might do it phantom too, whereby we would turn (or be turned) by a ghost or phantom partner. And of course, don't forget the Challenge level where any of the above positions may be used, in addition to doing it from a trapezoid, block, once-removed and/or interlocked setup. At this level the call may be, and usually is, turned around and pulled inside-out and we come up with lines of four facing out and hear reverse right and left thru.* See what I mean? But wait! Before you all rush out to sign up for the nearest refresher course, remember, not all of the floor is dancing all of the time at this level. But that's the way the dancers like it. Actually Advanced and Challenge dancers base and measure their dancing enjoyment by percentages; the magic number

80%. Anything more results in boredom, anything less in acute anxiety. Furthermore, confusion concerning the four Challenge levels is at a minimum because the Challenge levels are rather clean cut and well defined. The bulk of confusion lies in interpretation.

Where Do You Fit?

We come now to the final phase of levels. How does a dancer determine in what level he fits? This is where things get sticky. Nobody likes to think of himself in a low light. We are more apt to exaggerate our dancing proficiency than belittle it. The important thing is to be realistic. Some dancers are quite content to dance only once or twice a month. There's nothing wrong with that. The great thing about levels is that it gives us all a choice as to how far we want to go. For this reason level identification is especially helpful at conventions and festivals, as it not only provides for a well-rounded weekend, but also helps disperse the dancers which aids in eliminating over-crowding in the halls.

There is much information available to us now regarding levels, especially through the various square dance publications. Trying to memorize what call belongs to each level is not necessary. Leave that to the callers. However, it is a good idea to keep the list handy for reference.

There's an old English proverb: "While the cat's away, the mice will play." Well my little cheese-loving friends, the cat is here, stretching himself across the country and curling his tail around our clubs and dances. The guessing game is over. Now we play by the rules.

*Jim Davis, Apollo, Pa. (courtesy turn then right pull by)

JUNE 1 — COPY DEADLINE for DIRECTORY

The 1979-80 International Square Dance Directory published by this magazine as a part of its August issue is now in preparation. Information volunteers wishing to be dropped from the listings should write us immediately. Associations wishing to update the name and address of their president should notify us as soon as possible following an election. NOTE: A growing number of associations are appointing a "permanent contact" for directory listings. In this way updates are necessary only when the "permanent contact" is changed and all mail going to the association president can be forwarded if directed in this manner.



PUBLICATION PROFILES



"HERE 'TIS"

TWENTY-FOUR YEARS in the life of a square dance publication is an accomplishment in anyone's book. "HERE 'TIS" can proudly doff its hat for ably meeting the needs of dancers for that length of time. "Your most complete list of where to square and round dance in Wisconsin," is the way its masthead reads, and indeed it endeavors to cover the activity in that state.

Co-editors, Elmer Elias and Bill Wilton, produce "HERE 'TIS" quarterly with release dates on the first of March, June, September and December. Deadline for all material is one month prior to any of these publication periods. Their aim is to "promote square and round dancing within the state through articles on all phases of the movement, instructions for squares and rounds, articles from clubs as a way of swapping ideas and a listing of all callers, club dances and activities." Listings in the magazine are free, unless photos are included, for which there is a charge. Only black and white photos, no larger than 3"x5", are accepted. The editors do not copyright material presented and offer it to all square dancers to use but request credit (as should always be given) when anything is reprinted.

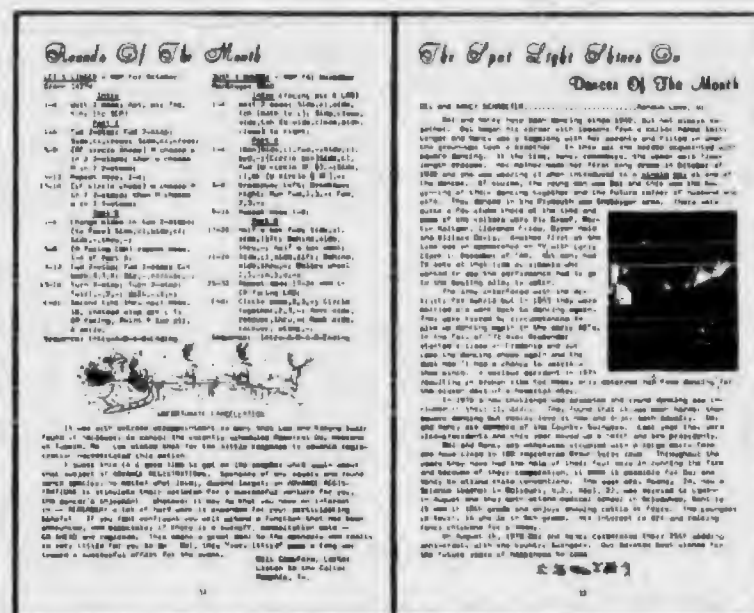
Regular features of "HERE 'TIS" include Stitch-N-Time, Cook's Nook, Spot Light Shines, listings of Classes, Workshops, Round Dances, Square Dances, Special Events,

Out-of-State Activities and a Callers Roster. The Spot Light focuses each month on a Dancer of the Month, Caller of the Month and a Club of the Month. In addition some square dance and round dance material is given, plus a wealth of well-written miscellaneous news about clubs, conventions, people in the activity, organizations, and on and on.

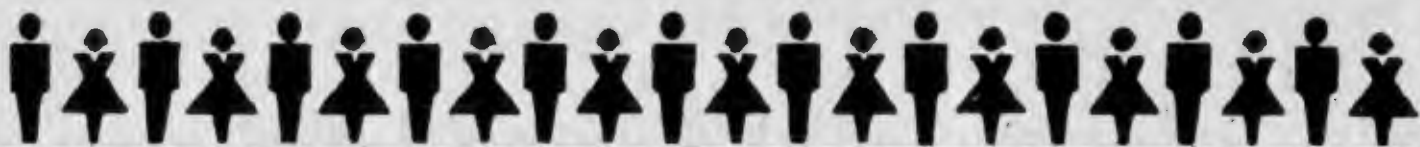
Ads are included throughout from front to back, from classifieds to full-page advertisements, which sell for \$24.00 if camera ready. Ads are boxed to set them off for legibility and individuality. A wide variety of type face and style is used both in the ads and in the heads of the various articles. The magazine itself is neatly typed. As with some other square dance publications, "HERE 'TIS" wisely uses white space around articles for easy readability.

Subscription dances are held in different areas of Wisconsin to assist dancers in learning about "HERE 'TIS" and what it has to offer for the reasonable subscription rate of \$3.00.

Dancers in Wisconsin wishing to learn where to dance, what is going on in square dancing, who is doing it and when, plus take a gander at a wide selection of what to buy from clothing to cruises will find it all between the covers of "HERE 'TIS."



Regular monthly features include dance material and articles spotlighting dancers.



Signs of the Times — Here's Inflation Reel

THE NEXT DANCE in this series is a beautiful example of how contras can add so much to a program. It was written by a good friend of mine, Tony Parkes. Tony has used creativity with simple basics to conjure up this dance. This alternate duple entitled "Inflation Reel" is simple enough for many to enjoy, yet dancers must be attentive to the directions being given.

Setting it up

Line up your squares across and up and down the hall. Side ladies chain, heads cross trail thru and go around two, meet your own and box the gnat, back away and join the sides. All join hands up and down the hall and we're ready to go! This is just another variation for setting things up. Sometimes when I know the contra is quite easy I'll fool around calling before setting it up to teach. If the dance is more difficult I set up immediately to give myself extra time for teaching.

Teaching the dance

Face your corner and do sa do, same girl swing, put her on your right and face away from the caller in lines of four, wheel around as a couple, make your lines again and come back. Bend the line and do a right and left thru (not back), same two ladies chain, (not back). Same four circle all the way, and a quarter more! Pass thru and do sa do. In your teaching make sure you explain that the reason they make lines after the swing and also after the wheel around as couples is so that one couple does not get back ahead of the other couple they are dancing with. Often couples don't join hands to form lines going or coming and the result is a right and left thru with the wrong couple! Needless to say, the whole contra goes down the drain when this happens. An ounce of prevention. . .

Calling the dance

— — — —, With the corner do sa do
 — — — —, — Same girl swing
 — — — —, Four in lines go away from me
 — — Wheel around, — — Come back in fours
 — — Bend the line, — — Right and left thru
 — — — —, Same two ladies chain across
 — — — —, Same four circle four
 — — — —, All the way and a quarter more
 Pass thru and bow, with that girl do sa do
 Ends cross over every other time

Control can be effectively used in this contra to highlight the dancing. For instance, we could let the lines go further away to keep more movement going as is the case with the line coming back. I could have put the wheel around on beats 5 and 6 of that line and could have done the same with the bend the line to effect more control and movement, but these things can be misinterpreted.

It is more important to understand the technical set up correctly. There is also a minor problem with the timing in this dance when the couples circle all the way and a quarter more (10 beats) pass thru (2 beats) leaving 4 unaccounted for beats of music as the gent is already face to face with the next girl. Simply put in a bow to this girl and it brings everybody back on phrase to start their do sa dos. I, for one, am looking forward to more dances by Tony Parkes.

Editor's Note: *Titles of these contras are always interesting. The old timers often commemorate some battle or are named after some individual or event. More recent contras follow this rule, sometimes commemorating a place, a person or a happening. This contra is aptly named "Inflation Reel." You may have noticed, toward the end that the dancers circle, once, and a quarter more.*

Traditional Treasury

By Ed Butenhof

TRADITIONAL DANCING tends to bring to most people's minds something that's over and done with, something old and outmoded. That isn't true.

Traditional dancing is very much alive in many areas of the country. One of the strongholds is New England. This year Barbara and I had the pleasure of attending the New England Folk Festival in Natick, Massachusetts. We danced to a succession of traditional callers — both squares and contras Friday evening — all day Saturday and Sunday afternoon. All the dancing was to live music, no records.

There is great interest in that part of the country in traditional music and the musicians (many of them young) find satisfaction in having people dance to their music. The dancers get a "high" from relating to the musicians which is far more intimate and emotional than any recording would provide. Some of the musical groups attending and playing went under names like "Ladies Chain", "Timber Salvage", "Yankee Ingenuity", "Legal Contra Band", "Roaring Jelly", "Applejack", "Tangle-tune" and the "Four Gone Conclusions". They were enthusiastic, exciting and they were *good*.

Two of the callers who have not previously been mentioned in these pages were Susan Elberger (who calls with Timber Salvage) and Ralph Sweet (who calls with Fifer's Delight). Susan is from Albany, New York, and Ralph is from Enfield, Connecticut.

The first dance is one called by Susan. It's part of a big circle dance and can be pre-deeded and followed by any big circle figures. The core is done in small groups of *three* couples rather than the usual two. These three couples can also do other things like "thread the needle" or "rip and snort". Here is one figure that worked very well.

STAR FOR SIX

As taught by Susan Elberger

From a circle of three couples, each takes right hands with opposite. (There'll be three sets of handshakes one above the other.) Turn that star. Back the other way with left hand star; same handshakes one above the other.

Those having hands on the bottom start by the man pulling the woman to him under the other two arches and swing. As soon as she's clear, the next lowest couple does the same, then the last. The first couple keeps swinging until all have swung; then with new partners the circle of three is reformed. You circle left and right, if desired, then do the star figure again. When the star pattern has been done three times each dancer regains his own partner. At this point one of the couples can be moved on to another group or all three can scatter to reform threes elsewhere.

With fast (140 beats per minute or more), exciting music, this can be a great change of pace. You'll note that the lowest handshake in the left hand star gets the longest swing each time and that fact adds some interesting by-play to the dance.

The second dance appears in Ralph Sweet's book "Let's Create Olde Tyme Square Dancing" available from Ralph at 32 South Maple Street, Enfield, Connecticut, 06082. It's an excellent source of traditional material.

TUNNEL THROUGH

**First couple back to back
Both go 'round the outside track
All the way 'round the outside ring
While roosters crow and birdies sing
Meet your partner pass right by
Circle three with the couple you meet
Stretch it out, make two lines
Forward six and come on back
Forward again and make an arch
Couple three tunnel thru
Swing on the end that's what you do
Six join hands, back you march
Forward again make another arch
Couple three tunnel home
Everybody swing your own
Allemande left, grand right and left, etc.**

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



Dear Not-So-New Dancer,

They say that time flies when one is having a good time. This is certainly true with square dancing. You will be reaching your final class sessions in just a couple of months and it's time to be thinking about what lies ahead.

Depending upon where you live there may be a good number of clubs and open dances just waiting for you. There's something else you can anticipate.

The square dance calendar is packed with listings of "special events." These are the big dances, the festivals, roundups, jamborees

and conventions that attract hundreds, sometimes thousands of dancers.

Check with the veteran dancers in your area. If there is going to be a local festival find out if a newcomer to the square dance field would feel welcome and if there would be a hall posted for the plateau of dancing you have reached. You could have a ball!

You'll enjoy reading the lead section this month (page 9) and noting just how many of these Big Events are listed for 1980.

How We Dance

By this time in your dancing experience you probably have explored through various sections of your copy of SQUARE DANCING Magazine and noticed the continuing feature on the *formation* that make up our choreography (see page 33). Included in this are the standard facing lines, ocean wave, circles and stars with which you are familiar. These all add to variety in square dancing.

Let's take a look at just one family — the stars. The simple stars include the basic right hand star or all eight star by the right (1) that is still a staple item in today's dancing and has been a part of our traditional choreography over the years. This particular figure is no different than a single file (wrong way) promenade. It can either be worked with a right hand star, or, if the group moves counter-clockwise, a left hand star.

Stars can be worked out in many different combinations. Four men star by the right (2) leaves all of the ladies out of the action temporarily as the four dancers involved make a



right hand star and move clockwise. The star can be a left hand figure (3) and it can just as easily be a four ladies right hand star or left hand star or head couples star by the right or by the left.

A star promenade (4) is no more than a four hand star with each dancer picking up a partner. Notice in the star figures to this point that the hands making the stars are simply *piled on* at the hub or center of the star. If more security is needed as in the case of a thar star (5) the men will make a box star by taking the wrist of the man directly ahead of them. In the thar star which continues to get much usage, those in the center will make a right hand star and back up while those on the outside or rim move forward.

This is a good time to say a word about comfortable dancing — particularly where it affects star formations. Whenever dancers are in a star promenade or particularly when they are in a thar star, those on the outside or on the rim have a greater distance to travel than those in the center or hub. For that reason *inside* dancers need to remember to take shorter steps and not move too quickly so that those on the outside or rim may move at a comfortable pace. This is particularly true in a thar type of star. If those in the center lean into the movement and try to rush it (as is the case of our man shown by arrow in Figure 6) then the star loses its symmetry and those



doing the rushing will tend to detract from the pleasure of those being rushed.

The same thing of course holds true for a wrong way thar (7) where those in the center make a left hand star and back up as those on the rim move forward — the entire star moving clockwise.

And, while we've emphasized men's stars in this series we'll probably see more instances of ladies starring in the ladies chain than in any other star figure. Here again the ladies will simply extend their hands into a





pile-up or hands touching star in the center of the square (8). Of course the crowded conditions of the hall will regulate whether your star figures should be wide or condensed. In these examples shown a wide star is derived by extending the arms straight from the shoulder. The more condensed the star is to become the more the arm will be bent.

If you're ever watching dancers from a balcony or from any high vantage point you will notice that star figures are among the most eye-appealing patterns in our dancing. This is

why demonstrations and exhibitions of square dancing so often include a variety of stars. Much of what we do in contemporary square dancing tends to display a sameness to the non-involved viewer. Of course it's a different matter to the dancer himself, but it's something to keep in mind when displaying square dancing to a non-dancing audience, the P.T.A. or a demonstration at the local shopping center where your class may be asked to join in. Stars are your friends. Have fun with them.



observations on EXPERIMENTAL DANCING

By Ed Foote, Wexford, Pennsylvania

Peel and Trail

Definition: From a starting or completed double pass thru position: The lead dancers in each group of four will peel off, the others will step forward and trail off. From columns, the lead dancers in each group of four will peel off, the others will step forward and trail off by casting $\frac{1}{2}$ with their adjacent hand.

Remember this clue: In all cases the "peelers" become the ends of the resulting line or wave and the "trailers" become the far centers. Also, when the call is done from starting or completed double pass thru positions, the trailers should pass *left* shoulders, as is the case with all calls involving a cross trail-type action. This means the right-side dancer will move in front of the left-side dancer. Some dancers do not do this, they attempt to do a "trade" instead, which means they pass right shoulders. A problem results when one dancer attempts to pass left shoulders and the other attempts to pass right shoulders — they collide! This is why the rule exists.

Recycle

A question often asked: "Why are there two definitions for Recycle, one from waves and the other from facing couples?" The answer lies in the history of the call. Recycle was originally written as all eight recycle.

Definition: From a $\frac{1}{4}$ tag formation, those in the wave do what we know as a "wave recycle action," to become couples facing in on the outside of the set; the others do what we know as a "facing couples recycle action" to become a wave in the center of the set. It was quickly obvious that two distinct actions existed, one for a wave and the other for facing couples, so the author stated that the call could be done from these formations if the words *all eight* were eliminated.

As we know, only a wave Recycle is used at Mainstream and Plus levels, with facing couples Recycle being used at Advanced level. It is not necessary for the caller to say "facing couples Recycle;" however, some callers will give the call in this manner while it is being

learned. All eight recycle still exists — it is on the C-1 list.

Attitudes

From time to time all of us see letters to the editor or articles from irate Mainstream dancers complaining about the poor attitude of Advanced or Challenge dancers, or simply downgrading all dancing at this level. Likewise, we see letters and articles from Advanced and Challenge dancers accusing Mainstream dancers of intolerance and a lack of willingness to let people "do their own thing." If we looked no further, we might assume that a constant battle existed between these various groups. Not so! In actual fact, the majority of these groups have the proper attitudes, and it is only a few "bad apples" who cause problems. But then, isn't this the situation in all walks of life?

EXHIBITION GROUPS

A recent request for an exhibition group to take part in a coming French Folk Dance Festival has prompted a need for an Exhibition Group Clearing House. If you have an exhibition group that is prepared to perform in front of others and is able to travel, send us the information for our card file.

About the French Festival — the people of Montoire, France, in the Loir Valley, host a large Folk Dance Festival in their city each summer and are looking for a representative exhibition group from the U.S.A. Accommodations would be offered while taking part in the exhibition but dancers would need to supply their own means of getting to Europe. If interested, write: J.K. Berliner, J.K. Berliner Associates, 850 Second Street, Santa Monica, California 90403.

The Dancers

Walkthru

FRIENDLINESS

A TWO-WAY ROAD

BEING A SQUARE DANCER does not automatically make one a friendly person. We are all aware of the slogan, "Friendship is square dancing's greatest reward." That is fact, not fiction. But how does one arrive at that plateau of friendship?

One who has gone through a beginner class, where the caller has stressed being friendly by moving squares around, mixing up couples, encouraging dancing with everyone present, has a good start. The caller's wife may have set an example by spending intermissions visiting with everyone, making a point of greeting each person as he enters and leaves the hall.

If the dancer leaves the class and joins the sponsoring club, it is likely that he will find a warm welcome and naturally will reciprocate in kind. However if he goes to open dances, festivals by himself, or happens to move away from his home town to a new area — what then?

A recent letter brought this situation to our attention. A couple moved from one part of the United States to another town several thousand miles away. Taking their August Directory of this magazine, they phoned the local volunteer to find where they might dance. The volunteer arranged transportation for them, introduced them to people at the dance and followed it up with a second invitation a week or so later. Some four months later, they bumped into this same couple at another dance and were lambasted with a tirade of how unfriendly people had been to them. After wadding through a barrage of complaints, it soon became evident that the local square dancers had not been unfriendly at all, but rather the newcomers had not put forth one ounce of effort themselves to get acquainted.

Square dancing is a friendly activity. It can act as a buffer when coming into a strange

area. However it's well to remember that both the newcomers as well as the locals have a responsibility to be friendly. Friendship is not a one-way street of all take and no give. The very act of sharing a smile, a handshake, of being warm and gracious, of putting forth a little extra effort to be friendly will rebound again and again until all feel it. But each person must take it upon himself to be a friend.

BADGE OF THE MONTH



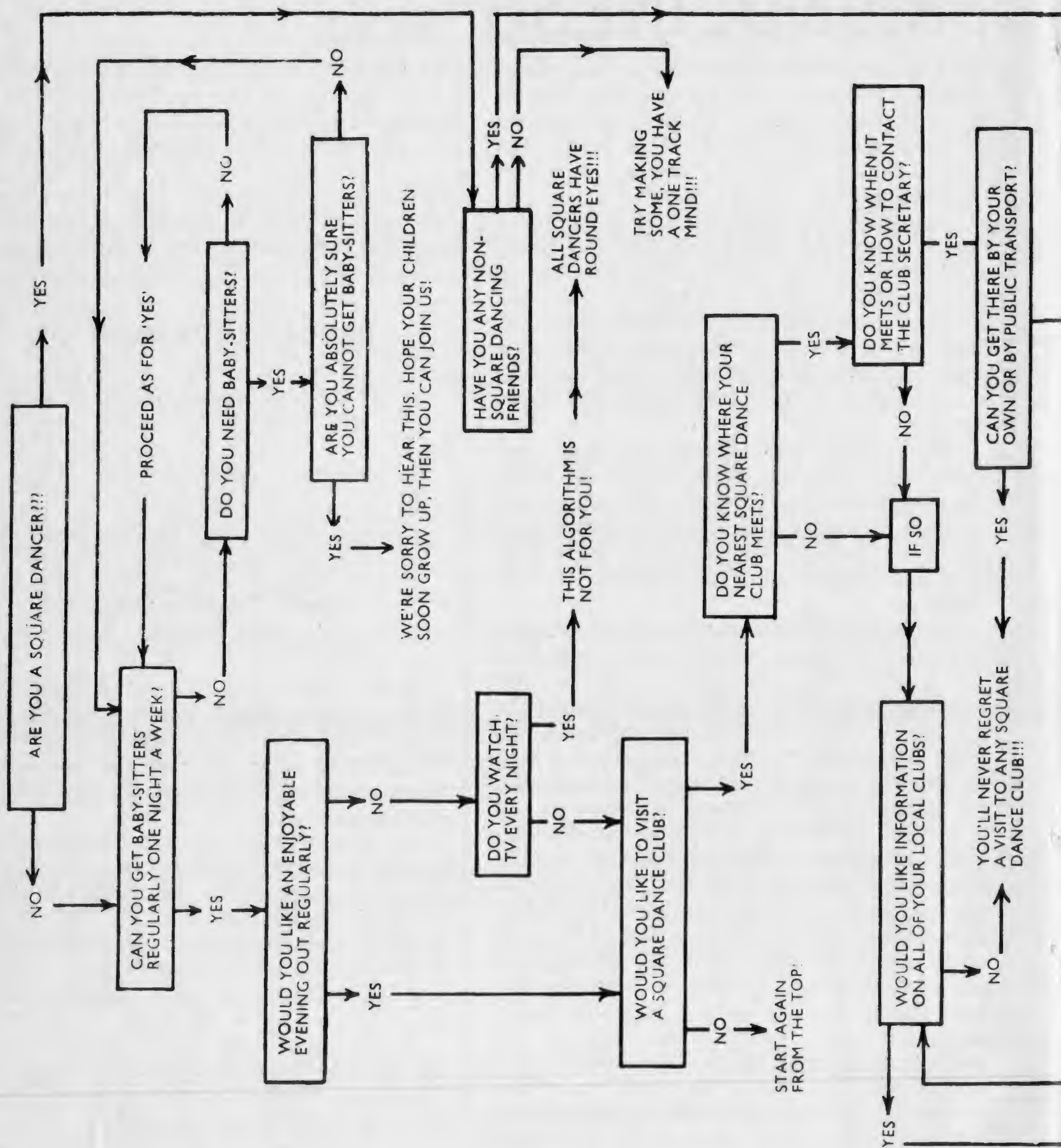
Many, many years ago the Wisacky Indians (pronounced Y-sack-e) lived in North Carolina. Five years ago, the Wisacky Swingers started to dance in Waxhaw and named themselves after these early inhabitants.

An Indian tepee in tan, outlined in brown, portrays the club badge. Indians signs in orange, yellow and black are also displayed on the badge. Union County is shown as the club locale because the club members are spread out over a large, rural, farming community, even though they dance in the gym in Waxhaw.

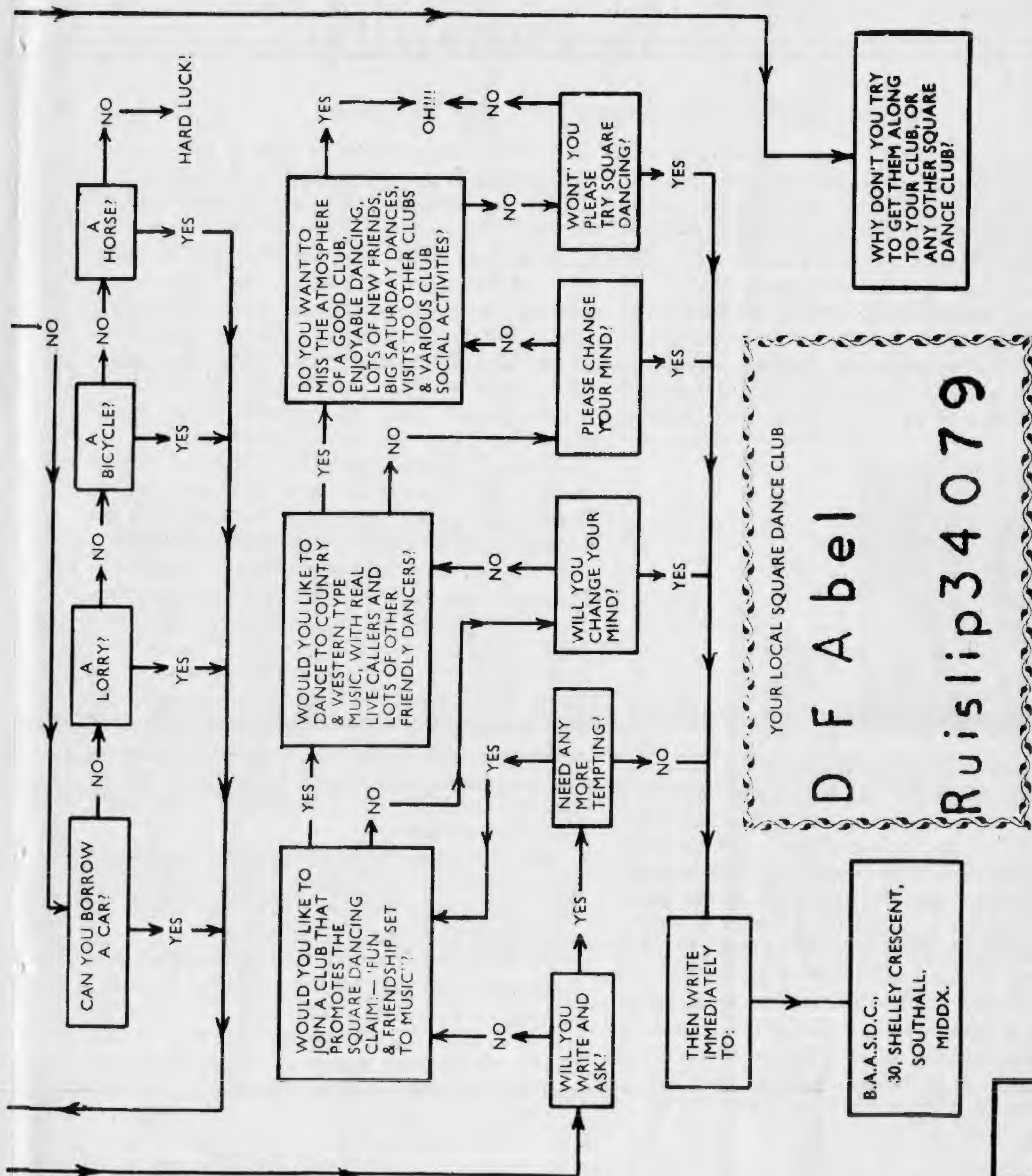
Waxhaw is 20 miles east of Charlotte and the Wisacky Swingers invite any dancers traveling in the area to visit them any second and fourth Friday evenings.

ATTRACTING PEOPLE INTO SQUARE DANCING

WHO ISN'T ATTRACTED by a maze — that wondrous-type of puzzle which both children and adults get hooked on? You start quite naturally at the beginning and aim to work your way to the end without getting trapped. The British Association of American Square Dance Clubs has adapted this in a delightful manner as



a means of promoting square dancing to the non-dancing public. We present it here in as large a form as two pages will allow. Turn the magazine sideways and use a magnifying glass if you need to — but read it all! Then go ahead and produce your own "maze" to fit your area.



How much English is enough?

by Charles & Edith Capon, Memphis, Tennessee

WHEREVER ROUND DANCE TEACHERS and high-frequency round dancers meet to talk about their activity, the subject of the place of English (international) ballroom dancing in the activity is certain to arise. The discussion can become hot and heavy. There are some who believe that English ballroom figures, styling, technique and terminology, as taught in the top ballroom studios, should be adopted without deviation by round dancers. At the other extreme are those who believe

that there is no place in round dancing for English ballroom dancing. Most are somewhere in between; we are in that middle group.

When we started round dancing the activity consisted of two-steps and American waltzes with an occasional Viennese waltz. Then the Latin American dances started to come into the activity. We heard the same arguments we now hear from the English ballroom purists and the round dance traditionalists. "Everything must be just like the ballroom!" "Latin dances will kill round dancing!" The arguments were hot and heavy. Today the Latin American dances form an integral part of most round dance programs. They are not exactly the way they are taught in the ballroom studios. The extreme styling has been eliminated and terminology that was confusing to the average round dancer has been changed. We are confident the same thing will happen to English ballroom dancing. Some of the terminology will be adopted and some will be changed. Extreme styling will be eliminated. Dance techniques will be adapted so they are compatible with traditional round dancing.

We all recognize that nearly all round dancing came to us from folk or ballroom dancing. The reader may well ask "Why not adopt exactly English ballroom dancing?"

In reading ballroom dance books written by competent teachers (members of the Imperial Society of Teachers of Dancing, the International Dance Teachers Association, or the Dance Masters of America) one thing is immediately obvious. The ultimate in all ball-



Charles
and
Edith

Charles and Edith Capon learned square and round dancing in the mid-fifties and have been teaching round dancing on a regular basis since 1970. They teach three weekly round dance groups and cue rounds for three square dance clubs. They are members of the Dixie Round Dance Council with Charlie as Editor of their Newsletter; ROUNDALAB with Charlie as Executive Secretary and Edith is a member of the Board of Directors and Executive Committee and are LEGACY Trustees. They have written several round dances and have taught at area and regional events.

room dancing, English or American, is to become a *champion*. As we all know, the ultimate in American square and round dancing is the enjoyment of the dancers, enjoyment experienced because of the cooperation of each individual with all others on the floor. Competition in any form is taboo.

Our crystal ball is scratched and chipped and the picture is fuzzy, however, this is what we think we see: Many English ballroom figures will become an integral part of round dancing. However, much of the terminology and technique will be different than taught in ballroom studios. Terminology which is confusing to the average round dancer will be changed. The heel turn will be eliminated, for any turn made on the heel can be made on the ball of the foot. The time and effort expended in teaching and learning a new turning technique can not be justified. The long reaching step with its heel lead will be eliminated. It serves no useful purpose and is in direct conflict with the gliding step of traditional round dancing. The pelvic lead will not be used and those few English figures which require such close body contact will not be accepted by mainstream round dancers.

In round dancing we owe a great deal to those teachers who have gone to the ballroom studios to learn more about dancing. However, when they come back to round dancing

too often they try to change round dancing so that it is a carbon copy of ballroom dancing. To the ballroom purist, we say, be honest, admit that you are no longer a round dancer, stay in the ballroom, enter ballroom competition and make a name for yourself in that field. If you are willing to modify ballroom terminology, techniques and styling to be compatible with traditional round dancing, we will all owe you our undying gratitude for you will make round dancing a more enjoyable activity. To those who feel the English figures will kill round dancing, we say, be tolerant and try the material as it is adapted to round dancing. There is much in English ballroom dancing that we can use, as we did with the Latins, to make round dancing more enjoyable.

Emerson once said that all political thought, in any civilization, is divided into two parties: the party of memory and the party of hope. The same might be said of the business of determining how much change should be brought into round dancing.

We talk to a lot of people who represent the party of memory. They know that traditional round dancing has brought great pleasure to thousands of dancers. You had better have something demonstrably more effective to take its place before they will change. The wisest of these people, however, preserve what is proven in order to build on it. The

FRANK
GRUNDEEN

Looks at

ROUND DANCING



"So far tonight Henry, you've danced the Lili Marlene routine to Shenandoah, Hey Chic and Two-Steppin' Mama."

WE'RE GIVING YOU a double dose of cartoonist Grunden this month and for a very good reason. In his more than 30 years on the staff he has poked more fun at *round dancing* than at almost any other phase of the activity. Here's a taste of what we mean. From time to time we'll dredge up some of these oldies and include them for an instant replay.



I get the "SP TURN to CL POS" all right. It's the "W doing L face to end RLOD" — What's that?

worst simply continue to relive their own past successes and to cleave to the familiar.

We also talk to a number of members of the party of hope. They tend to be impatient with the slow pace at which innovation is introduced into our dancing and they search vigorously and restlessly for new material. The best of these continually test and season their discoveries and stress those that can truly increase the enjoyment of the mainstream dancer with a minimum of learning effort. The worst are the passionate, highly vocal few who want to get on the new pony and ride it, no matter what.

Our point is that the ablest members of the party of memory and the ablest members of the party of hope have more in common than is often supposed. It is only through their interaction that the round dance activity has

been broadened and made more interesting in the past. This same interaction is taking place today as we move ahead in adopting and adapting that which is good for round dancing in English dancing. The best of both parties know that our objective must be to increase the enjoyment of the present round dancer and to make round dancing more attractive to the non-dancing public. It is not to go on using only that which has been proven over the years without change. Nor can we, nor should we, adopt everything new that anyone discovers just because it is new or different. Our objective can not be either of these. Our objective must be to keep an open mind, look at those things which are new, give them a try and adopt, adapt or reject as experience dictates so that we are constantly increasing the enjoyment of the dancers.



Clark and Ginger McDowell – Chico, CA

ROUND DANCE TEACHERS are a very special breed, and Clark and Ginger McDowell of Chico, California, are no exception. For fifteen years, come rain or shine, they have met Sunday evening in Chico with their Dancing Shadows Club which they formed. The McDowells are dedicated and devoted instructors with personal consideration for every member of the club. They do not work for private recognition, and few are aware of how much time they spend helping others in the activity.

Clark and Ginger started square dancing in 1950, in Alhambra, California, with Jack and Grace Hoheisel, but the rounds between tips captured their attention. In those days they danced Irish Waltz, Down the Lane, Beautiful Ohio and others. After three years Clark and Ginger took "time out" to raise five chil-

dren. In 1960 they started dancing again and in 1962 held their first beginners class in round dancing.

The McDowells are constantly searching for self-improvement and were students of the late Bob and Virginia Millican, and members of their Dance a Round Club in Sacramento for five years. They have attended numerous round dance clinics at Asilomar and also institutes instructed by Willie and Vonnie Stotler, Clark and Maxine Smith, Frank and Carolyn Hamilton and most recently Manning and Nita Smith's Round Dance Institute in Stillwater, Oklahoma. They have also attended the Far Western Square and Round Dance Conventions and in 1972 taught two dances at Portland.

Clark and Ginger are twelve-year members of Northern California RDTA, charter members of the Valley RDTA and were president this past year. They are also charter members of ROUNDALAB. They have written several round dances — Gingersnaps, Just One More Waltz, Tender Waltz and Just In Time.

During their 40 years of marriage, their five children have grown up, married and presented their parents with sixteen grandchildren and one great granddaughter. The McDowells conducted their own successful restaurant business for eighteen years, which they sold last year.

— Harry and Frona Bullard

The CALLERS and DANCERS



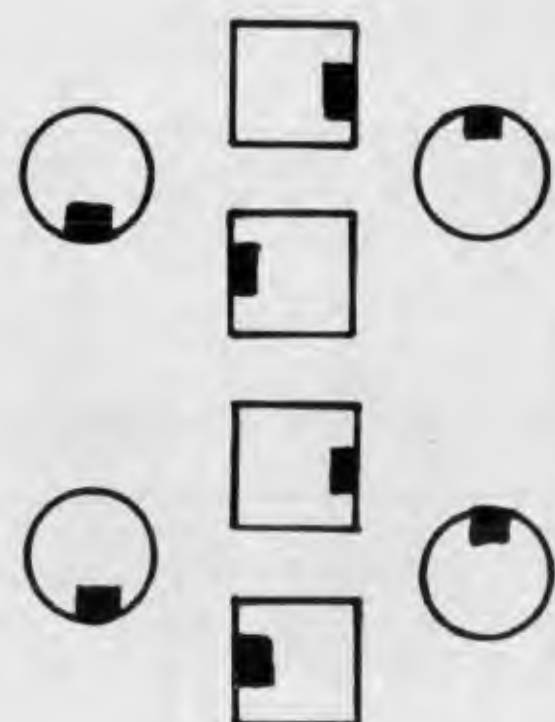
The Formations of Contemporary Square Dancing

FORMATION FOCUS 43



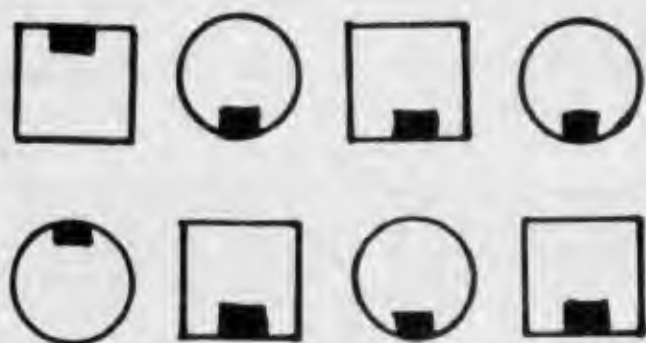
Right-Hand Facing Diamonds: Two groups of four dancers each in a right hand facing diamond arranged with centers touching. Each right hand facing diamond consists of a left hand mini-wave (5) (centers) between a spread right hand mini-wave. Can be achieved from parallel waves (28) by having "centers hinge."

FORMATION FOCUS 44



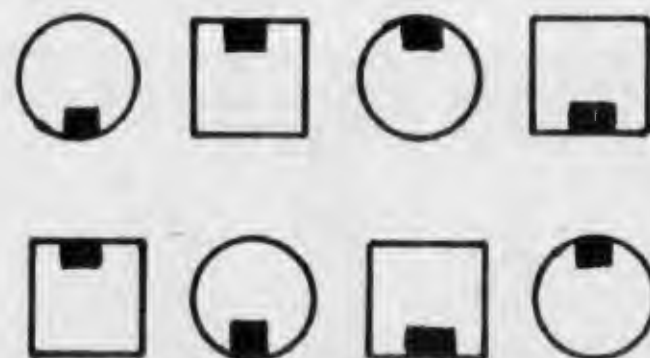
Left-Hand Facing Diamonds: Two groups of four dancers each in a left hand facing diamond arranged with centers touching. Each left hand facing diamond consists of a right hand mini-wave (4) between and at right angles to a spread left hand mini-wave. Can be achieved from right hand facing diamonds (43) by "diamond circulate."

FORMATION FOCUS 32



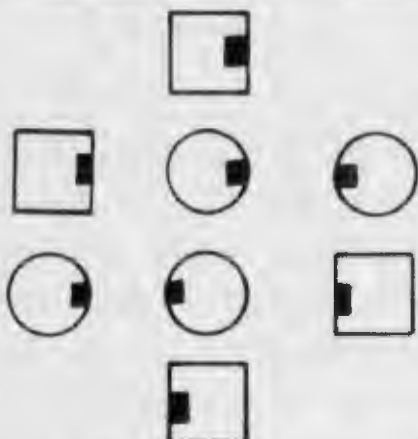
Three And One Lines: Two parallel lines of dancers in which dancers in each line consist of one couple (1) and one mini-wave (4 or 5). Since there are four different ways that 1 can be combined with 4 and four different ways that 1 can be combined with 5, there are eight possible three and one lines. Typically this formation can be achieved from parallel two-faced lines (29) (either left or right handed) by having the "centers walk & dodge." This will give two of the eight possibilities. The other six can be achieved from these by having "centers run," and/or all 8 circulate.

FORMATION FOCUS 33



Centers In Lines: Two parallel lines of four dancers each in which the end dancers are facing in and the center dancers are facing out. Can be achieved from an 8 chain thru (23) by having the "centers in."

FORMATION FOCUS 39



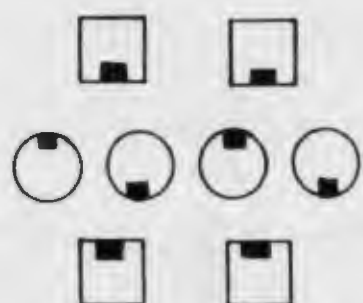
1/4 Line: Four dancers in a two-faced line (12) between facing couples. Can be achieved from a 1/4 tag by having "wave centers run."

FORMATION FOCUS 40



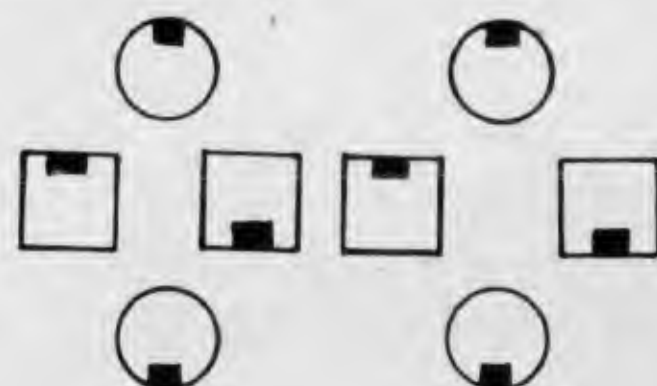
Right Hand Diamonds: Two groups of four dancers each in a right hand diamond. Each right hand diamond consists of a right hand mini-wave (4) (centers) between and at right angles to a spread right hand mini-wave (points). This formation is also known as center to center diamonds since the centers of each diamond are in line forming a wave. Can be achieved from two-faced lines (29) by having the "centers hinge."

FORMATION FOCUS 37



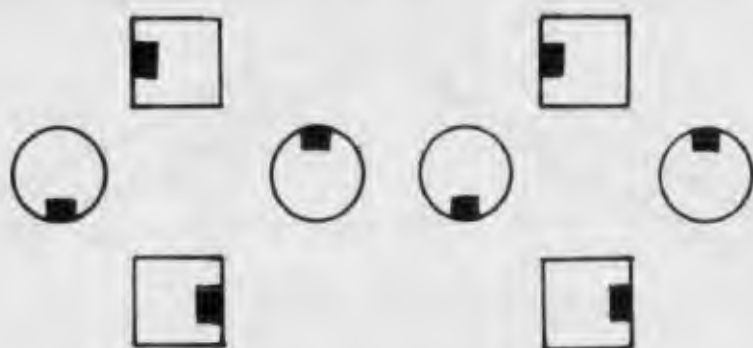
1/4 Tag: Four dancers in an ocean wave (8) between facing couples. Can be achieved from a double pass thru (25) by having centers (leaders) "touch" (step to a wave).

FORMATION FOCUS 38



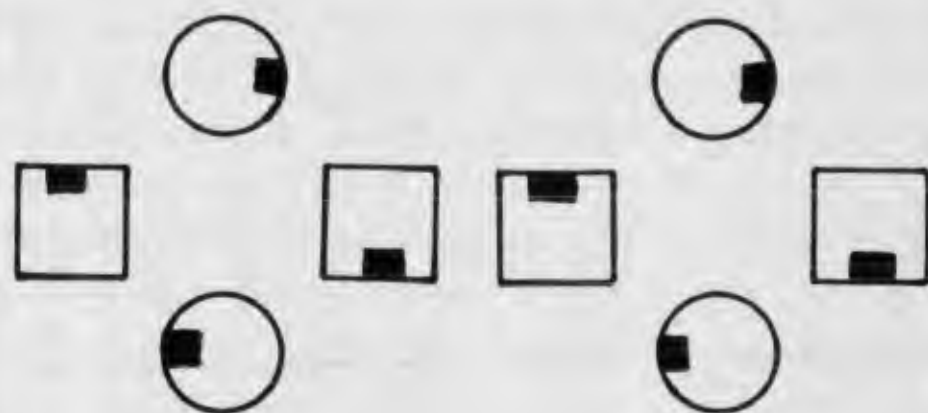
3/4 Tag: Four dancers in an ocean wave (8) between couples facing out. Can be achieved from a trade by (24) by having centers "touch" (step to a wave).

FORMATION FOCUS 41



Left Hand Diamonds: Two groups of four dancers each in a left hand diamond. Each left hand diamond consists of a left hand mini-wave (5) (centers) between and at right angles to a spread left hand mini-wave (points). This is also known as center to center diamonds since the centers of each diamond are in line forming a wave. Can be achieved from left hand two-faced lines (13/29) by having the "centers hinge."

FORMATION FOCUS 42

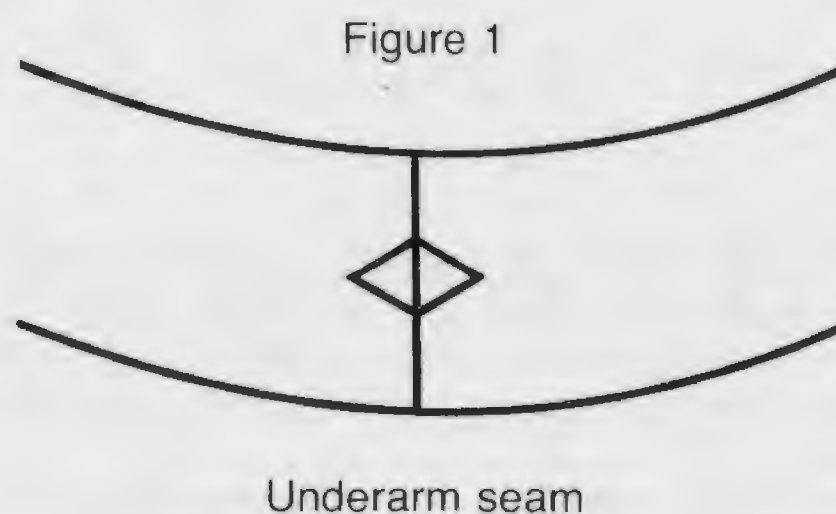
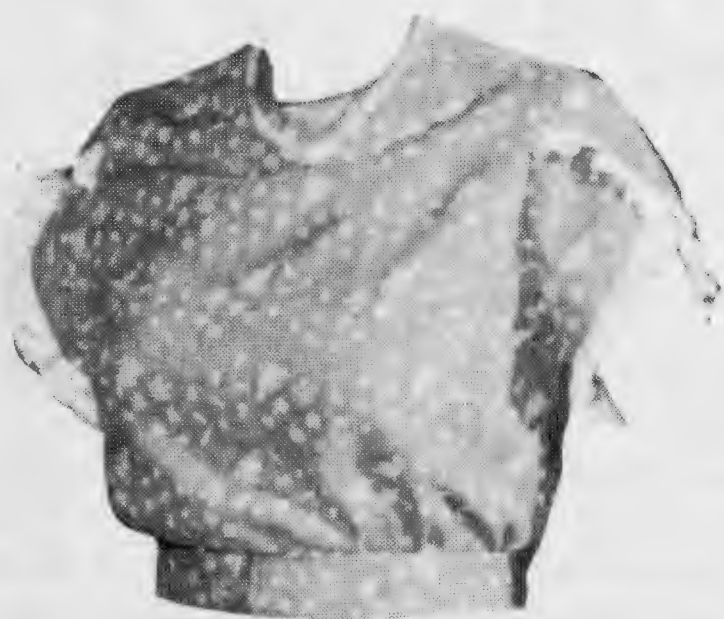


Point-To-Point Diamonds: Two groups of four dancers each in a right hand diamond arranged with the points touching rather than the centers (as in 40). Can be achieved from a tidal two-faced line (51) by having "centers on each side hinge." Note that the points are not in an ocean wave.

LADIES ON THE SQUARE

THE PETAL SLEEVE

By Erna Egender - Aurora, Colorado

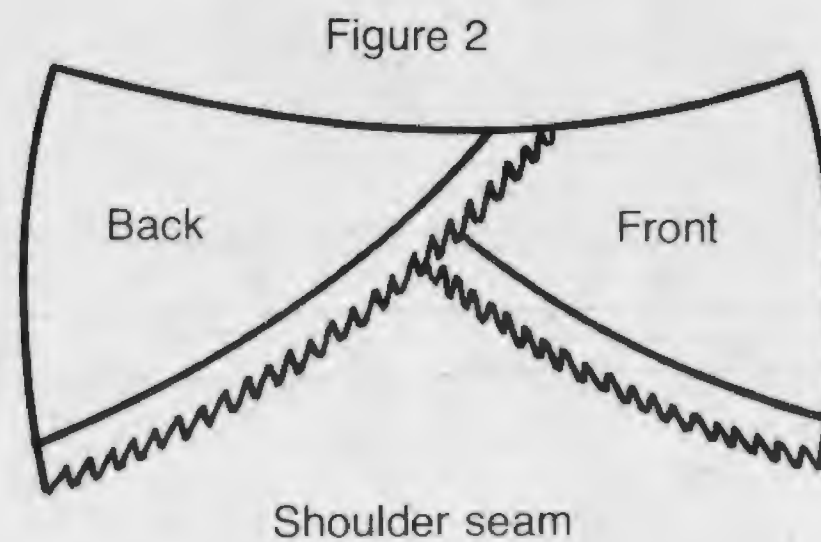


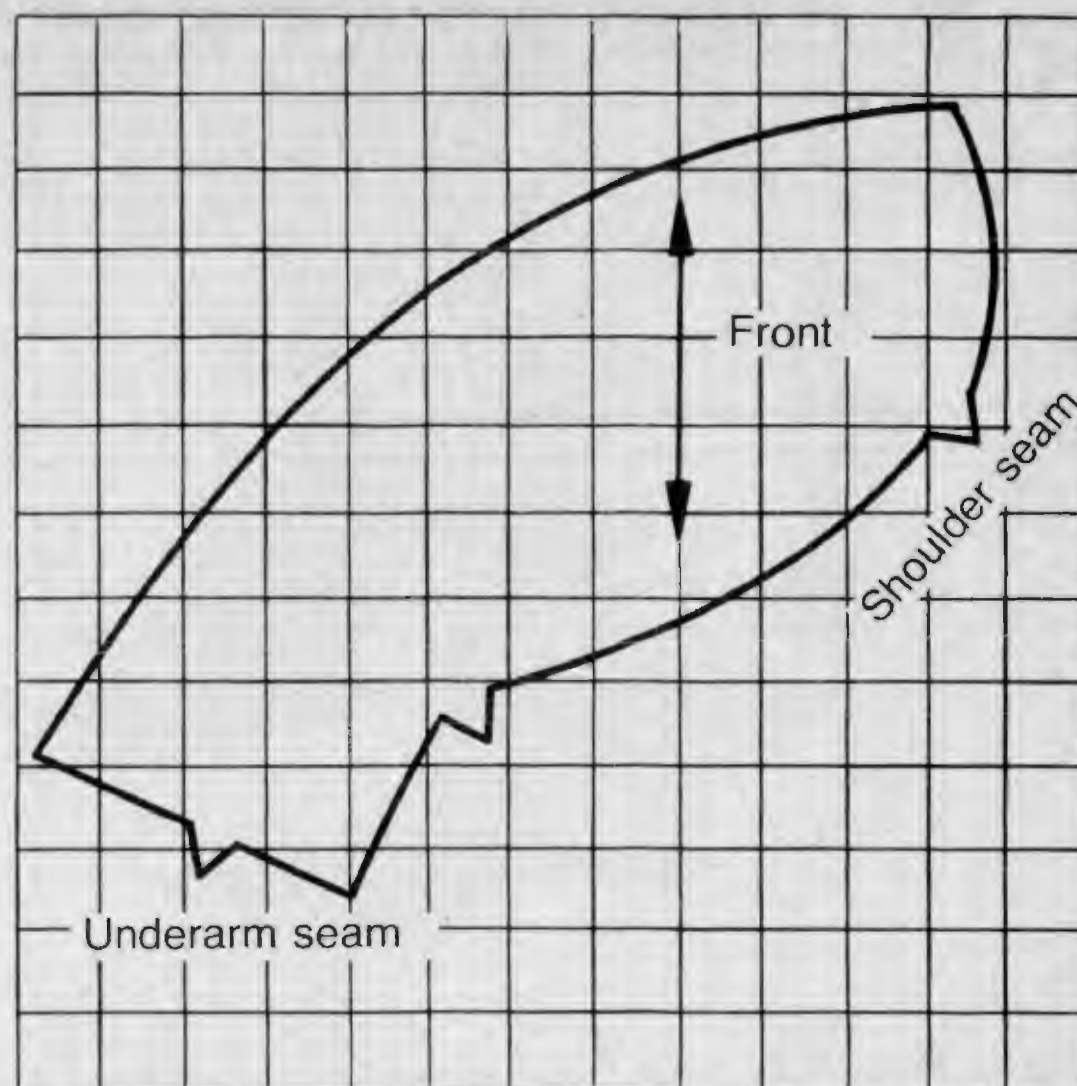
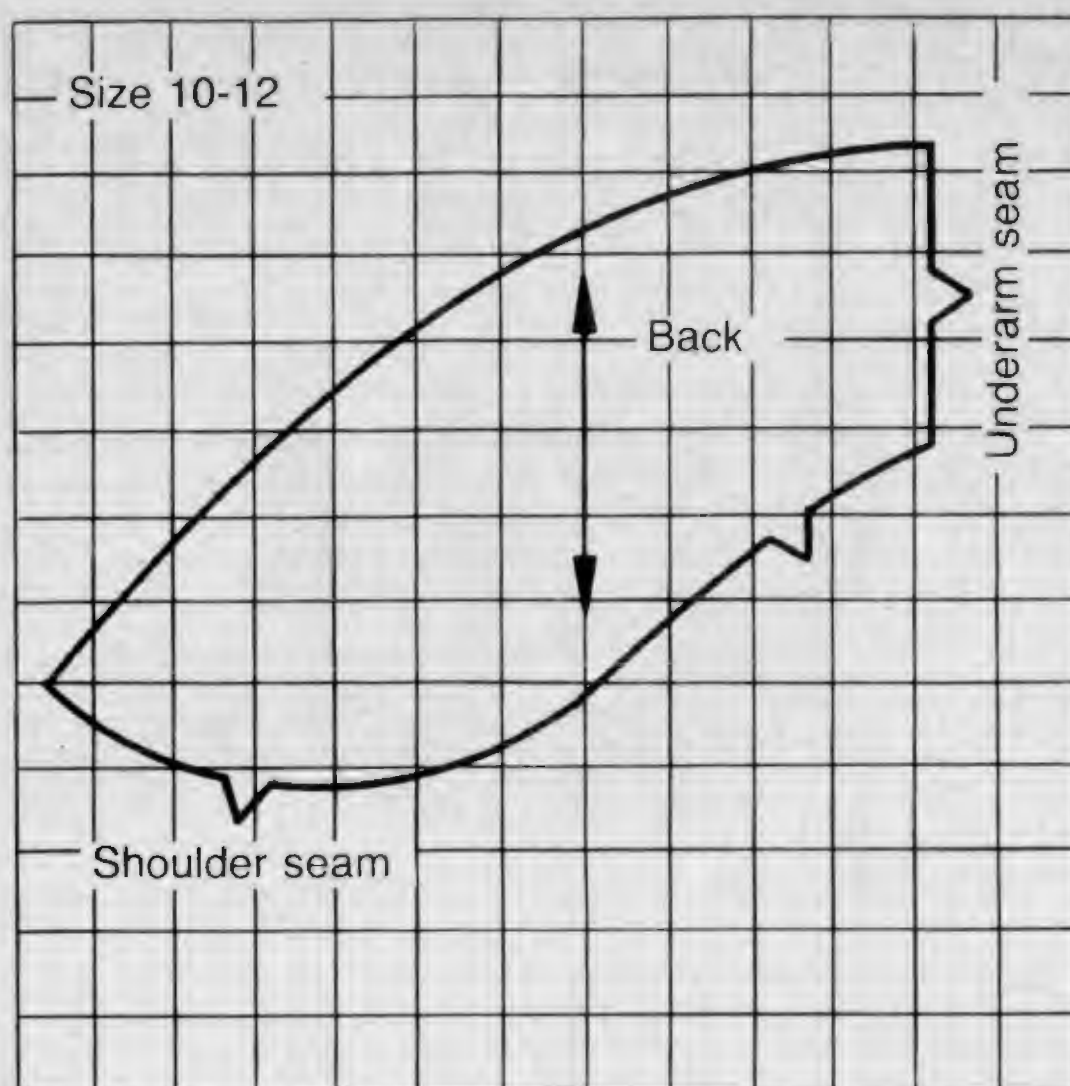
THE PETAL SLEEVE is a very comfortable sleeve for dancing as it gives room for free arm movement. The sleeve can be used with any bodice and can be trimmed in many different ways. The sleeve pictured here is lined and ruffled in a reverse color fabric, but lace or any ruffling could be used for trim. The sleeve also can be left untrimmed.

Directions

Cut four of each pattern (two for sleeve and two for lining) if your sleeve is to be lined. Join the underarm seam on both the sleeve and lining (Figure 1) stitching $\frac{1}{4}$ " from edge of fabric. With right sides together join unnotched edges. Trim seam and turn right side out. Press. Lap back over front, matching shoulder seams. Baste together as shown in Figure 2. With right sides together, sew sleeve to dress, matching underarm and shoulder seams.

If trim is used, baste to right side of lining along seam allowance on unnotched edge before joining sleeve and lining.





1 square = 1 inch

Cut 4 of both back and front pattern if sleeves are to be lined

Additional Directory Listings

VACATION INSTITUTES: Please add these square dance vacation institutes to those which appeared in the January and February issues of this magazine.

CALIFORNIA — Paradise Promenade, Ventura. August 8-10. Full or part-time registrations accepted. Camping available. Write Mike and Gail Seastrom, 17327 Roscoe Blvd., Northridge, CA 91325.

KENTUCKY — Natural Bridge State Resort Park, Slade. Apr. 26-Oct. 25 Friday nights; May 23-Aug. 22 Friday and Saturday nights. Out-of-doors dancing; camping and sports activities available. Write Richard Jett, Campton, KY 41301.

WISCONSIN — Spring Economy Weekend, Camp Byron. Apr. 25-27. Squares, rounds, contras, outdoor activities. Write Russ Burss, 8018 West Euclid Ave., Milwaukee, WI 53219.

Camping and Dancing Weekend, Campers Cover Campground. May 9-11. Write Earl and Esther Thompson, 1431 Cleveland, Racine, WI 53405.

CALLERS COLLEGES: Please add to your February listing of Callers Colleges.

Callers College, Andy's Trout Farms. Aug. 10-16, Dillard, Georgia. Staff: John Kalten-thaler, Stan Burdick, Cal Golden and Jerry Cope. Write Jerry and Becky Cope, Box 129, Dillard, GA 30537.

Kentucky Square Dance Callers Association Annual Callers Seminar. July 27-30. Staff: Bob Fisk and Wade Driver. Write Ed Preslar, 3111 South 4th St., Louisville, KY 40214.



TRACK AND TRADE

HAVE YOU NOTICED how many times a movement will come out that sets off a chain reaction of other movements? When the ocean wave was being exploited, swing thru was one of the movements that set off a whole bundle of movements originating from the ocean wave formation. With the introduction of columns, we have been experiencing one column-type movement after the other. Track and Trade, on the current Quarterly Selec-





tions, is one of these.

Track and Trade bears a certain resemblance to track II. Let's start from a square (1) and have the head couples star thru (2). From this double pass thru formation (3) our dancers do a double pass thru and end in completed double pass thru formation at which point the girls do a U turn back. To follow Track and Trade from this point let's refer to the definition.

Starting from columns (4) the lead two dancers promenade (5) around the outside (6 and 7) as in track II. The trailing two dancers



extend (move forward) to a half tag position (5) and trade (6 and 7). The movement ends in (two parallel) two-faced lines (8).

The leading two dancers in each column (the men in our example) need only remember that their action is the same as in track II. The trailing dancers start out as they would in doing two steps at a time, but instead of rolling to face the person with whom they traded they simply retain their facing direction.

Next month CALLERLAB will vote to retain Track and Trade on the Quarterly Selection list or to drop it.





Twenty-Ninth NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

So You've Never Been to a National Square Dance Convention?

Neither had I. But you can bet I'll never miss another one!

A testimonial by "A MILWAUKEE VETERAN"

IF YOU'VE NEVER BEEN to a National Square Dance Convention I invite you to register now for the 29th National in Memphis, Tennessee, this summer (June 26-27-28) and discover what you've been missing.

Until recently, my taw and I had never been to a National Convention either. After all, we had always thought a National was just a glorified festival and we could attend those almost whenever we felt like it without traveling halfway across the country. Boy were we wrong!

One of the first differences a dancer attending a National Convention for the first time will notice is the mix of people. Whereas we had previously danced only with people from our general region even at state conventions, we found ourselves squared up with couples from all over the world. Even though we were petrified at first, we soon realized that square dancing is indeed a universal language. . . we learned in a minute why it's often referred to as "Friendship Set to Music."

From what I've read, the Tennessee Convention in Memphis will uphold the funfilled traditions of conventions past. When you enter the Cook Convention Center, your only problem will be to decide among the dancing and well-planned educational opportunities available to you. Don't try to cram too much into each hour. . . you'll become so absorbed in many of the activities that time will slip away before you realize it. Take it from a "pro" — one of the best ways to schedule your time is to study your program immediately upon arriving, circle the activities that you really

don't want to miss, then circulate throughout the other dance halls, exhibits, clinics and workshops at your own leisure.

Tennessee has planned a variety of interesting and informative activities, from the ever-popular sewing clinics to the styling clinics. I'm sure we'll all learn many of the newest steps in the workshop sessions scheduled throughout the convention.

One informal aspect of the last convention which we did not even consider in advance at our first convention was the old adage that "getting there is half the fun." Memphis will be no exception. From wherever in the country you'll be traveling, you'll probably pass through states and cities you might never get to see otherwise. Take time to sightsee along the way. Detour off the beaten paths to explore exciting landmarks. Sample the varied cuisines in different parts of the country. And when you arrive in Tennessee and the Memphis area, take a tour of the city or countryside. Just be sure you arrive in Memphis by Wednesday night because you won't want to miss even one minute of the formal Convention itself!

If you're a relatively new dancer like me, or if you're a long-time dancer who has just never previously attended a National Square Dance Convention, register now for the 29th National Square Dance Convention to be held in Memphis, Tennessee this June 26-27-28. It'll be an experience you'll treasure for years to come. . . and I'm sure the start of a long string of Nationals you'll be attending. Seasoned veterans welcomed, too!

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

New Zealand

Newly elected executive of the New Zealand Square and Round Dance Callers and Tutors Association include President — Art Shepherd, Christchurch; Secretary/Treasurer — Vic Beckett, Auckland; Members — Geoff Hinton, Christchurch; Margaret Ementon, Christchurch; Alan Johnstone, Wellington; Past-President — Bill Buttolph, Christchurch.

Minnesota

The Do Si Do Square Dance Club of Owatonna celebrated its 30th Anniversary with a dinner dance last October 31st. Originally the club started dancing to records in the

basement room of one of its members. Later it graduated to a regular hall, meeting twice-a-month on Wednesday evenings, a schedule it maintains today. Heber and Zelda Boyett, charter members and for several years caller for the club, are still active members. The Do Si Dos hold beginner classes each year with Everett Jacobson, present club caller, doing the teaching.

Louisiana

New Orleans will host the 11th State Convention on March 14 and 15th at the Rivergate Convention Center. A Pre-Convention dance will be called by Jon Jones, who will also conduct a callers seminar on sight calling. There will be round, square and clogging workshops, panels on dancing, sewing and general interest subjects. "Grand Parade of Fashion Jewels" is the theme of the fashion show which will feature 44 models and 41 callers. Johnny and Janie Creel are General Chairmen of the event. All invited — \$1.00 a ticket.

Virginia

The 27th Annual International Azalea Festival, a tribute to the NATO nations whose sea forces are headquartered in Norfolk, will be celebrated by a week-long series of special events including an art show, ballet, golf tournament, parade, air show and, of course, square dancing. The featured dance of the week, sponsored for the past eleven years by the Riptides Square Dance Club of Virginia Beach, will be held in the Scope, Norfolk's Convention Center, on April 25 and 26. Featured callers are Darryl McMillan, Tony

Current club officers and the club caller, along with charter members dance to Cal Golden at the Do Si Do's 31st Anniversary.



Oxendine and Al Stevens. Rounds are under the direction of Ray and Bea Dowdy. For further information contact Ed and Myrt Muehlberger, 4441 Delco Rd., Virginia Beach, VA 23455 (telephone: 804 — 464-5144). — *Earl L. McCracken*

December 15th marked the annual Xmas Mother Square Dance to benefit needy families in Henrico County. \$1,441.00 was raised and donated to this worthy cause. Callers, Henry Hanke and Garnet Hall, and cuers, Pete Smith and Jim Adcock, donated their services. Last year a similar dance was held to benefit families of Chesterfield County. Both counties permit square dance clubs to use their school facilities and this is one way the dancers reciprocate and show their appreciation. — *Jack Thompson*

Ohio

The Akron Area Square and Round Dance Federation's Spring Festival is the area's biggest dance event. Held annually, this year it's number 20. Square dancing is held in three halls at the University of Akron and covers Mainstream, Plus 1 and 2 and Advanced levels. Continuous round dancing is held at the First Methodist Church. Featured callers will be Mike Jacobs, Larry Perkins and Stew Shacklette with George Eberhardt and Richard and Joanne Lawson cueing rounds. Mark the date: Saturday, April 19th.

New Jersey

Your attention is called to dances jointly sponsored by the Penn Jersey District and the Dance Leaders of Delaware Valley (DLDV) who are encouraging dropouts to return to square dancing. These dances held to the Basic 38 level are held at Hoedown Hall, Woodbury, every second Saturday, with Extended Basic 54 level dances being held every fourth Saturday.

New York

You're invited to "leap into spring" at the 5th Annual AbunDance to be held from 2:00 to 10:00 pm on April 20 at Hearthstone Manor, Cheektowaga. Advance registration only. Three rooms for dancing rounds and squares covering Mainstream and Plus and 1 and 2. A buffet will be served. For information

or reservations contact Jim and Mary Carpenter, 37 Fair Elm Lane, Cheektowaga, New York 14227.

Alabama

"Somewhere over the rainbow" is the theme for the 27th Annual Alabama Jubilee to be held April 11 and 12 in Boutwell Municipal Auditorium in Birmingham. Jon Jones, Jack Lasry and Roger Turner will take you along the rainbow with their calling, while Irv and Betty Easterday will assure you of finding the "pot of gold" at the end with their rounds. There will also be clogging, a fashion show, workshops and an after party Saturday evening.

Illinois

The Sunlighters Square Dance Club is sponsoring a Benefit Ball on Sunday, March 23rd, 2:00-5:00 PM, with all proceeds to go to the American Cancer Society. Several local square dance callers and round dance cuers are donating their time. Two halls will operate simultaneously plus a third hall for new dancers. All this to take place at Horner Park, Montrose and California Avenues, Chicago.

Mississippi

The Mississippi Square Dance Association will hold its Silver Anniversary Sweetheart Festival on March 21 and 22 at the Downtown Holiday Inn in Jackson. Squares will be by Allen Tipton and Jon Jones with Ken and Betty Garrison handling rounds. Annie Massingale will be in charge of a clogging workshop. Dancing on a parquet hardwood floor and dancing, sleeping, eating and parking are all under one roof. For further information contact Gladys and Shirley Dyess, 2312 Castle Hill Dr., Jackson, MS 39204.

British Columbia

The British Columbia Square and Round Dance Federation announces that it has met the required standards of the appropriate department of the Government of the Province of British Columbia and has been duly registered as the official voice of British Columbia square and round dancers. Membership is open to all square and round dancers in the Province. Eight regional districts will be represented on the directorate of the Federation. As stated in its constitution, the purposes of the Federation are: "to be a single voice to represent all square and round dancers and callers in the Province . . . and thereby pro-

Spectators at both ground level and from a balcony watched Portland dancers at their record-setting dance



mote square and round dancing in British Columbia." Inquiries by individual dancers or by associations could be directed to the Secretary, Brian Flintoff, R.R. 3, Baylis Rd., Qualicum Beach, British Columbia V0R 2T0.

Georgia

MASDA Presidents, Ralph and Janice Bruce, announce the establishment of a permanent Building Committee to coordinate facts, figures and ideas aimed toward achieving their own building. A worthy cause, indeed, the MASDA looks toward the time when it will have an owned and operated square dance facility. An initial deposit of \$5,000.00 has been made toward the Building Fund.

Kansas

The 30th Annual Southwest Kansas Spring Square Dance Festival will be held at the Civic Center, Dodge City, Kansas, on April 11 and 12. Featured caller will be Lem Gravelle with Ray and Bea Dowdy conducting the rounds. Special entertainment Saturday night by the OK Cloggers. For information contact Darrell and Donna Hopper, Chairmen, Box 278, Lewis, Kansas 67552.

Oregon

The hard-working dancers who succeeded in getting square dancing recognized as the Official Dance of their state by the Oregon Legislature, have moved on to conduct a

dance event which they hope to place in the Guinness World Book of Records as the "longest square dance." The Portland Area Council was the official sponsor and the Lloyd Center Shopping Mall on an ice rink (temporarily without ice) was the place. It started at midnight, Saturday, September 8th, and continued non-stop until 8:00 o'clock Monday night, September 10th. 27 callers alternated in one-hour segments with one PA playing continuously. Record book signatures showed 900 dancers from five states and Canada representing 77 clubs. There was always at least one square on the floor. Coverage by newspa-



A special badge commemorated the "longest" square dance

pers, radio and television publicized square dancing and the Mayor issued a proclamation about the event. A special badge was given commemorating the date.

The Ramblin' Rogues Square Dance Club of Medford will celebrate its 17th Birthday Dance on May 10th at the Crater High School in Central Point. Caller for the event will be
(Please turn to page 92)

SOUND BY HILTON



THE AC-300A.

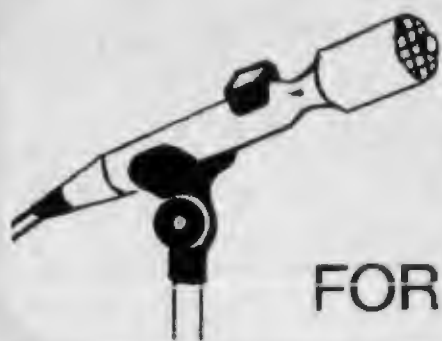
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1980

VARIETY AT THE VARIOUS PLATEAUS

DESPITE THE ABILITY of many callers to construct smooth, imaginative, danceable square dance material, for some creating pleasing choreography is a chore. We thought this month that we would try something a little different. We have taken four 1980 Premium LP records which are available to SIOASDS members and, from the 32 callers that appear in these sound-documentaries, we have picked one caller, at random, from each.

Armed with transcribing gear we have set down every word of all four calls, then blue penciled the repetitive chatter and unnecessary patter and come up with the four mini-collections you have here. Now mind you, these calls were created in a form to be danced — not read in the pages of some magazine. However, they might just prove to be helpful for other callers; so go ahead and make use of them. Once again we say "thank you," not only to this quartet but to all of the 1980 Premium record callers for their contribution to our dancing pleasures.

CALLS BY JOHNNY LECLAIR

Mesa, Arizona

from the 1980 Mainstream and Experimental
Basics Premium Album

Heads lead right and circle up four
Heads break and you make two lines
Eight to the middle and come on back
Right and left thru
Roll away a half sashay
Star thru
Trade by

Swing thru
Boys run around the girl
Wheel and deal
Right and left thru
Roll away
Pass thru, trade by
Swing thru
Girls run around the boys
Wheel and deal
Right and left grand
Promenade home

Heads square thru
Swing thru
Boys run around the girls
Tag your line all the way to the right
Boys only scoot back
While the girls circulate
Couples circulate, move up
Wheel and deal
Swing thru
Girls run around the boys
Tag your line all the way to the right
Girls only scoot back
Boys circulate
Couples circulate
Wheel and deal
Right and left thru
Turn the girl
Left allemande
And a right and left grand
Meet a little lady and promenade

Four ladies chain across
Four ladies chain three quarters
Sides square thru
Go four hands all the way
Do a right and left thru
Veer to the left
Wheel and deal then curlique
Girls run around the boys
Eight to the middle and come on back
Box the gnat
Right and left thru
Pass thru
The ends fold
The other four U turn back
Double pass thru

Centers in, cast off three quarters
 Eight to the middle and come on back
 Pass thru, just the ends fold
 Other four U turn back
 Double pass thru
 Centers in, cast off three quarters
 Dance into the middle and back
 Right and left thru
 Pass thru
 Ends fold, other four U turn back
 Everybody allemande left
 Promenade

CALLS BY BOB FISK

Mesa, Arizona
 from the 1980 Plus One and Plus Two
 Plateaus Premium Album

Bow to the partner
 Bow to the corner
 Join hands, circle to the left
 Allemande the corner there
 Do an allemande thar
 Go right and left and then
 Men back in with a right hand star
 And hold right on
 Remake your thar one quarter half, then three
 quarters now
 Hey girls back in make a right hand star
 Hold right on remake your thar
 One quarter half, then three quarters
 Here's the guys
 Back right in and hang right on
 Slip the clutch, skip mother
 Left allemande the corner
 Promenade your partner
 Home you go on a heel and toe

Heads square thru and count to four
 All the way around you go
 Touch a quarter right about there
 And do a follow your neighbor
 Hey now those girls circulate one time
 When you get there, do a left swing thru
 Turn left and the girls right
 Now girls cross run
 And the boys trade
 The boy run around the girl
 Couples circulate one time
 Cross fire — girls trade, guys cross fold
 Triple scoot, there you go
 Boys run around the girl
 Swing thru you do
 Boys run
 Bend the line
 Do a right and left thru
 Touch a quarter
 Girls run to the right
 Right and left grand
 Meet your lady, promenade

Sides right and left thru
 Pass the ocean
 Extend the tag
 Swing thru with the outsides
 The boys run to the right
 Do a ferris wheel, and spread
 Star thru
 Centers pass thru
 Swing thru with the outside pair
 Boys run right around the girl
 Do a ferris wheel
 And then you zoom
 Centers swap around
 Swing thru with the outside pair
 Boys run right
 Bend the line
 Pass thru, wheel and deal
 Zoom, centers swap around
 Star thru with the pair you found
 Pass thru and bend the line
 Load the boat
 Swing thru with that outside two
 Boys run right around the girl
 Bend the line, pass thru
 Wheel and deal
 Right and left thru in the middle
 Do a dixie grand
 Right pull by, left pull by, right pull by
 Left allemande the corner
 Grand right and left
 When you meet your girl promenade
 Side pair go right and left thru
 Do a half square thru
 Swing thru with the outside two
 Girls circulate one time
 Swing thru
 Explode the wave
 Wheel and deal
 Zoom
 Swap around
 Touch a quarter
 Follow your neighbor
 Left allemande the corner
 Grand right and left
 Promenade

Heads go right and left thru
 Sides roll away with a half sashay
 Slide thru
 Swing thru with the outside two
 Girls circulate one time
 Boys trade, boys you run around your girl
 Bend the line
 Right and left thru

SPECIAL WORKSHOP EDITORS

Ted Wegener	Workshop Editor
Joy Cramlet	Round Dances
Ken Kern	Ammunition

Two ladies chain across
 Spin the top
 Turn half right, boy left three quarters the girl
 move up
 Grand right and left
 Promenade

Heads right and left thru
 Half square thru
 Swing thru with the outside pair
 Boys run around the girl
 Ferris wheel
 Centers pass thru
 Swing thru with the outside pair
 Boys trade
 Everybody extend
 Grand right and left
 Promenade 'em home you go

This is an experiment. These three sample Premium Album track transcripts and a fourth on page 50 have been workshop checked and if you could use more of these, please let us know — Editor.

CALLS BY JERRY HELT

Cincinnati, Ohio

from the 1980 Basic Plateau Premium Album

Join hands, circle to the left
 Walk all around the corner
 Partner left a do paso
 Turn the corner by the right
 Turn partner by the left like an allemande thar
 Men back up in a right hand star
 Shoot the star
 Box the gnat, pull on by
 Pass the partner, find the corner
 Allemande left with the corner
 Grand right and left
 Promenade the partner
 Don't stop, don't slow down
 Put 'em in the lead, single file
 The girls up front
 Join hands, circle to the left
 Girls forward and back
 Boys to the left sashay
 Circle up eight
 Girls forward and back
 Boys to the left sashay
 Do an allemande left in the alamo style
 Rock it up and back
 Turn by the left
 With partner box the gnat
 Pull on by
 Corner swat the flea
 Pull on by
 Grand right and left
 Promenade 'em two by two
 Take partner right back home with you

Side couples right and left thru
 Same ladies chain straight across
 Heads promenade outside three quarters
 Sides pass thru
 Split the outside, 'round one, make lines
 Forward to the middle and back
 Star thru, same girl California twirl
 Circle up four with the outside halfway round
 Inside arch, dive thru, pass thru
 Do an allemande left with the corner
 Grand right and left
 Promenade, don't stop, don't slow down
 Put 'em in the lead in single file
 Girls step out, go the other way back
 Pass the partner once
 When you meet your partner again
 Turn her with the good right hand
 Do an allemande left with the corner
 Promenade your partner
 All the way around that square
 Take a walk back home from there

Head ladies chain three quarters
 Side men turn the girl
 Side men roll them away a half sashay
 Forward six to the middle and back
 Six to the middle
 Make a six hand, right hand star
 Go all the way around
 Head ladies drop out
 Swing your man as pretty as you can
 The others turn the star in the middle
 Everybody find the corner
 Allemande left

Sides face, grand square
 Walk all around the corner
 See saw the partners all
 Men, make a right hand star
 Go all the way 'round
 Find the corner, allemande left
 With partner box the gnat
 Girls promenade once inside the set
 Turn partner by the right
 Do an allemande left with the corner
 Swing the partner there
 Everybody go into the middle
 with a great big shout
 Girls to the middle, back to back
 Men promenade the outside track
 Go all the way around, all the way back
 Swing your partner
 Gents to the middle, it's back to back
 Girls promenade outside that track
 All the way around and all the way back
 Then bow to the partner
 That's it, that's all

ROUND DANCES

CONFIDENTIALLY — Grenn 14281

Choreographers: Ray & Elizabeth Smith

Comment: Interesting routine with big band music.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to CLOSED M face** LOD, —, **Touch, —;**

DANCE

- 1-4 **Fwd, —, Fwd, —; Side, Close, Turn L to face COH, —; Bk Turn L face RLOD, —, Bk, Close; Bk, —, Turn L to face WALL in** CLOSED, —;
- 5-8 **Side, Close, Side, Close; REV SEMI-CLOSED Thru, —, Side, Close; SEMI-CLOSED Thru, —, Side, Close; Vine, 2, 3, 4;**
- 9-12 **SEMI-CLOSED Fwd, —, Fwd, —; Vine, 2, 3, —; Fwd, —, Vine, 2; 3, —, Fwd, —;**
- 13-16 **SEMI-CLOSED Fwd, Close, Bk, —; Back, Cut, Back, Cut; Back, Close, Fwd, —; Fwd, —, Fwd to CLOSED face** LOD, —;
- 17-20 **Turn L, —, Side, Fwd, to SEMI-CLOSED; Manuv, —, Side, Back to CLOSED** RLOD; **Pivot, —, Fwd/Check, Recov; Back, —, Side, Fwd/Check in BANJO;**
- 21-24 **Recov, —, Side, Fwd to SEMI-CLOSED** LOD; **Fwd pickup to CLOSED, —, Fwd, Fwd; Turn L, —, Side, Close; Turn L, —, Side, Close to CLOSED** LOD;

SEQUENCE: Dance goes thru twice thru meas. 22 then ending.

Ending:

CLOSED LOD Fwd, —, Fwd, —; Fwd, Close, Apart/point, —;

SUGAR AND SPICE — Grenn 14281

Choreographers: Bob and Barbara Wilder

Comment: A nice routine to pleasant sounding music.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Pickup to CLOSED** LOD, —, **Touch, —;**

DANCE

- 1-4 **Walk, —, 2, —; Fwd, Close, Back, Close; Bk, —, 2, —; Side, Close, Fwd, Close;**
- 5-8 **Turn L, —, Side, Close; Turn L, —, Side, Close; CLOSED facing WALL Fwd, —, Side, —; Recov L, —, Thru, —;**
- 9-12 **Side, Close, Side, —; Reach thru, —, Face, Close; Walk to BANJO, —, Check, —; Fishtail;**

- 13-16 **BANJO LOD Fwd, —, Run, 2; Manuv, —, Side, Close; Pivot, —, 2, —; CLOSED** LOD **Fwd, Close, Back, Close;**

- 17-20 **Side, Close, Side, Touch; Rev. Twirl, 2, 3, Touch; Side, Close, XIF to SCAR/** check, —; **Recov, Bk, 2, —;**

- 21-24 **Side, Close, Cross thru to REV. SEMI-CLOSED, —; Side, Close, cross thru to** SEMI-CLOSED, —; **Vine, 2, 3, 4; Roll, —, 2 to LEFT-OPEN** RLOD, —;

- 25-28 **Bk, Lock, Bk, —; Back, Close, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Back,** —;

- 29-32 **Back, Close, Back, —; Behind, Side, Cross thru, —; Turn Two-Step; Turn** Two-Step end **CLOSED** LOD;

SEQUENCE: Dance goes thru three times last time through substitute for meas. 32:

Side, Close, Side, Point SEMI-CLOSED facing **RLOD** with man on outside of circle;

MUSIC IN ME — Chaparral 701

Choreographer: Johnna Winter

Comment: Very easy line dance with cues on the flip side. Music is adequate.

INTRODUCTION

- 1-6 Individually facing front of hall **Wait; Wait; Wait; Wait; Wait; Wait;**

DANCE

- 1-4 (Identical footwork) **Side R, Close, Step/Close, Step; Side L, Close, Step/Close, Step; Bk R, Close, Step/** Close, Step; **Fwd L, Close, Step/Close, Step;**
- 5-8 **Bal R Step, Step, Bal L/Step, Step; Bal Bk/Step, Step, Bal Fwd Step, Step; Point R Fwd, 2, Point R Bk, 2; Point R** Fwd, **Point R Bk, Fwd R, Fwd L** turning **1/4 L;**

Starting with right foot each time, dance repeats until the end of the music.

WHY NOT — Hi-Hat 979

Choreographers: Irv and Betty Easterday

Comment: Enjoyable two-step routine and good music.

INTRODUCTION

- 1-4 **WRAP facing LOD Wait; Wait; (Unwrap)** Vine, **2, 3, Touch; Side, —, Touch to** BUTTERFLY **M facing** LOD, —;

PART A

- 1-4 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF BUTTERFLY BANJO, —; Fwd,** —, **Point Fwd, —; Bk, Close, Fwd, —;**
- 5-8 Repeat action meas 1-4 Part A except to end in OPEN facing LOD;

- 9-12 **Fwd, Lock, Fwd, Flare; Cut, Bk, Cut, —; Fwd, Lock, Fwd, Flare; Cut, Bk, Cut, —;**
 13-16 **Side, Close, Bk, —; Side, Close, Fwd end M face WALL in CLOSED, —; Vine, 2, 3, 4; Side, Draw, Close, —;**

PART B

- 1-4 **(Twirl) Fwd, —, 2, —; (Twirl) 3, —, 4 to L OPEN facing, —; Apart, Close, Fwd, —; Apart, Close, Fwd, —;**
 5-8 **Rock Apart, —, Recov, —; Change Sides, —, 2 to LEFT-OPEN, —; Fwd, Lock, Fwd, —; Fwd, Close, Fwd end in CLOSED M face WALL, —;**
 9-12 **Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; (Twirl) Fwd, —, 2 end BUTTERFLY, —;**

SEQUENCE: Dance goes thru twice plus Ending:
 Ending:

- 1-6 **OPEN Fwd, Lock, Fwd, Flare; Cut, Bk, Cut, —; Fwd, Lock, Fwd, Flare; Cut, Bk, Cut, —; Side, Close, Bk, —; Side, Close, Apart Point, —.**

ANDREA — Hi-Hat 979

Choreographers: Joe and Opal Cohen

Comment: Pleasant waltz routine with equally pleasant music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Together, 2, 3; Waltz Balance (L), 2, 3; Waltz Balance (R), 2, 3;**
 5-8 **(Twirl) Vine, 2, 3; Pickup to CLOSED, 2, 3; Dip Bk, —, —; Recov to face WALL in BUTTERFLY, —, —;**

PART B

- 1-4 **CLOSED M facing WALL Fwd, Side, Close; Bk, Side, Close; Vine, 2, 3; Thru, Side, Close L-OPEN face RLOD;**
 5-8 **Twinkle, 2, 3; Twinkle, 2, 3 end BUTTERFLY M face WALL; Side, Draw, Close; Side, Draw, Close to OPEN face LOD;**
 9-12 **Fwd, Swing/Lift, —; (Wrap) In Place, 2, Turn face RLOD; 1/4 L Turn, Bk, Close; 1/4 L Turn, Fwd, Close;**
 13-16 **Bk, Bk, Close; Thru, Side, Close BUTTERFLY; Roll LOD, 2, 3; Thru, Side, Close;**

SEQUENCE: A — A — B — A — A — B Step Apart and Point.

CALAHAN — TNT 150

Choreographers: Bud and Shirley Parrott

Comment: Fun dance to do with interesting music. Flip side is cued.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —,**

Point, —; Pickup to CLOSED LOD, —; Touch, —;

PART A

- 1-4 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Close, Back, Close; Fwd, —, 2 to BUTTERFLY face WALL, —;**

- 5-8 **Vine, 2, 3, Touch; Rev. Vine, 2, 3, Touch; Turn two-step; Turn two-step;**

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **BUTTERFLY facing WALL Vine, 2, 3, 4; 5, 6, 7, 8; Side, Touch, Side, Touch; Rock Apart, Recov BANJO, Fwd, Wheel 1/2 L face COH;**

- 5-8 **BUTTERFLY facing COH Vine, 2, 3, 4; 5, 6, 7, 8; Side, Touch, Side, Touch; Rock Apart, Recov BANJO, Fwd, Blend to CLOSED M face LOD;**

SEQUENCE: A — B — A — B — A plus ending
 Ending:

- 1-4 **SEMI-CLOSED facing LOD 2 Fwd Two-Steps blending to BUTTERFLY facing WALL; Side, Behind, Side, Behind Apart, —, Point, —;**

I REMEMBER — TNT 153

Choreographers: Dave & Shirley Fleck

Comment: Busy and interesting routine with nice light music. Cues on the flip side.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Lady spin L to CLOSED LOD 2, 3, Touch;**

PART A

- 1-4 **Turn L, —, Side, Close; Turn L, —, Side, Close to CLOSED face WALL; Whisk, —, 2, 3; Wing to SIDECAR, —, 2, 3;**

- 5-8 **Telemark to SEMI-CLOSED, —, 2, 3 Fwd, —, Turn R to RLOD & WALL/Rise Recov Bk; Slip Pivot to BANJO, —, 2, 3 Manuv, —, Side, Back;**

- 9-12 **Impetus to SEMI-CLOSED, —, 2, 3; Fwd, —, Fwd rise/check to BANJO, Recov bk; Bk, —, Bk rise/check to SEMI-CLOSED, Recov fwd; Thru, Face, Close, —;**

- 13-16 **Fwd to BANJO, —, Check, —; Fishtail Fwd, —, Manuv, —; Pivot, —, 2 to BUTTERFLY face WALL, —;**

PART B

- 1-4 **Toe, —, Heel, —; Cross, Side, Cross, —; Toe, —, Heel, —; Cross, Side, Cross, —;**

- 5-8 **Rock Apart, —, Recov, —; Change sides, 2, 3, —; Rock Apart, —, Recov, —; Change sides, 2, 3 to SKIRT SKATERS, (W L, R, Touch, —;) —;**

9-12 Fwd, —, Check, —; Fishtail; Fwd, —, Check, —; Fishtail;
 13-16 Fwd, Face, Touch, (W turn to face M, touch, —, —;) —; Vine, 2, 3, 4; Pivot, —, 2, —; Walk, —, 2, —;
 SEQUENCE: A — B — A — B plus Ending.
 Ending:

1- CLOSED M face LOD (Twirl) Vine, 2, 3, Touch; (Rev. Twirl) In place, 2, 3, Touch end BUTTERFLY M face WALL; Back-away, 2, 3, Hands up;

SOME PROVEN MATERIAL

As Called by Ray Orme,
 Northridge, California

One and three half square thru
 Swing thru, boys run
 Wheel and deal, dive thru, pass thru
 Swing thru, boys run
 Wheel and deal, dive thru, pass thru
 Split two around one to a line of four
 Forward eight and back, turn thru
 Wheel and deal, double pass thru
 First couple left, next couple right
 Square thru four hands
 Give a right to mother and pull by
 Left allemande

Two and four right and left thru
 Swing thru, spin the top
 Step thru, swing thru (with outside two)
 Spin the top, step thru, couples trade
 Slide thru, right and left thru, dive thru
 Pass thru, swing thru, spin the top
 Step thru, couples trade, slide thru
 Right and left thru, dive thru
 Square thru three quarters
 Left allemande

One and three square thru
 Swing thru, boys run
 Tag the line
 Cloverleaf
 Girls square thru three quarters
 Do sa do to an ocean wave
 Scoot back, boys run right
 Pass thru, bend the line
 Slide thru
 Left allemande

Four ladies chain across
 One and three partner trade
 Cloverleaf, double pass thru
 Peel off, spin the top
 Ends circulate, centers run
 New centers circulate
 Couples circulate
 Wheel and deal, pass to the center
 Centers turn thru
 Left allemande

CALLS BY JIM MAYO

Lexington, Massachusetts

from the 1980 Extended Basics Premium Album

Walk all around your corner lady
 Turn your partner by the left
 Four ladies chain across that square
 Promenade
 Heads wheel around
 Right and left thru with the two you found
 Star thru
 Dive thru, pass thru
 Pass thru once again
 Left allemande
 Grand right and left

Head couples right and left thru
 Flutter wheel
 Do a half square thru
 Right and left thru with the outside two
 Roll a half sashay
 Pass thru do a "U" turn back
 Swing there
 Turn thru with the lady fair
 Left allemande your corner
 Weave the ring, go in and out
 Promenade back home

Sides face, grand square (interrupted — just 8 counts)

Right here allemande left with the corner
 Go forward two
 Right and left like an allemande thar
 Slip the clutch left allemande
 Grand right and left
 Take your girl and promenade

Side couples move up to the center and back
 Pass thru
 Separate around just one
 Make lines, move up to the middle and back
 Pass thru wheel and deal
 Four girls square thru
 3/4 round and star thru
 Couples circulate
 Wheel and deal
 Allemande left
 Right and left grand
 Promenade 'till you get back home

Allemande left
 Go forward two, go right and left
 Turn back and go back three
 Right, left and right
 Turn around, come forward one
 By the left like a thar
 Gonna back in there
 Slip the clutch left allemande
 Walk by just one and swing the next
 Promenade

SINGING CALLS

SISTER KATE

By Ron Mineau, Arroyo Grande, Calif.

Record: Scope #640, Flip Instrumental with Ron Mineau

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across that old ring
Rollaway and circle left I sing
Rollaway and circle go 'round
Allemande left and buddy weave the ring
Weave in and out 'til you meet your date
Do sa do and promenade promenade your lady

Wouldn't it be great if only
She could shimmy like her sister Kate

FIGURE:

Heads flutter wheel one time and then
Touch one quarter walk and dodge
Swing thru the men run right
Tag the line face right wheel and deal
Turn thru and do a left allemande
Swing a new girl promenade that land
Promenade your lady it would be great
If she could shimmy like her sister Kate

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I GET SO LONESOME

By Harold Bausch, Fremont, Nebraska

Record: Lore #1180, Flip Instrumental with Harold Bausch

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once around the land
Back home and swing, swing with your man
Join hands circle left round the ring you go
Allemande left your corner weave the ring
I get so lonesome I'm lonesome right now
Swing your partner and promenade somehow
Promenade hold her close whisper in her ear
I don't want to be alone tonight

FIGURE:

Head couples promenade half around you go
Down the middle right and left thru
Turn the one you know
Square thru from there four hands then
Right and left thru touch a quarter too
Split circulate boys run to the right
Reverse the flutter wheel promenade tonight
Don't leave me now I need you my dear
I don't want to be alone tonight

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

For comments on these four singing calls, see the review section starting on page 62. Each of these records received excellent ratings from our reviewer. Congratulations!

WISHING

By Sparky Sparks, Clearlake Highlands, Calif.

Record: River Boat #121, Flip Instrumental with Keith Glyfe

OPENER, MIDDLE BREAK, ENDING

Walk around the corner see saw your own
Men star by right go once around
Allemande that corner come back do sa do
Girls star by the left once around you know
Turn your partner by the right
Corner allemande swing your own promenade
Promenade you will surely know
Wishing can make it so

FIGURE:

Side ladies chain across that ring
Heads curlique walk and dodge
Spin chain thru across the ring you go
All the way across boys will run
Bend the line cross trail corner swing
Left allemande and promenade
Promenade you will surely know
Wishing can make it so

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IT FEELS GOOD

By Buddy Allison, Powder Springs, Georgia

Record: Coyote #101, Flip Instrumental with Buddy Allison

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once around the ring
Get home and swing there with your partner
Join hands make your ring
Circle to the left go 'round the ring
Left allemande weave the ring
It feels good to be in love again
Do sa do the girl promenade the ring
I'm so glad to be back in now
It feels good so good to be in love again

FIGURE:

Head two couples square thru four hands
Do sa do the corner lady
Fan the top when you come down
Right and left thru turn them now
Send her back a dixie style you know
Trade the wave swing thru and then
Boys trade girls turn back
Promenade the ring I'm so glad
To be back in now well it feels good
So good to be in love again

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Heads square thru four hands around
 Star by the right with the sides
 Girls roll out around one man
 Come back in and star again
 Head men lead out to a line of four
 Go forward up and back again
 Make a right hand star with the couple across
 Girls roll out around one man
 Come back in and star again
 Side men lead out to a line of four
 Go forward up and back again
 Star right with the couple across
 Girls roll out around one man
 Come back in for another star
 Head men lead out to a line of four
 Centers cross trail thru skip one
 Left allemande

Heads pass thru, U turn back
 Star right three quarters 'round
 Star left with the sides once around
 Star right in the center once and a half
 Star left with the opposite once around
 Heads to the center and two ladies chain
 Square thru three quarters 'round
 Allemande left

Four ladies chain
 Four ladies chain three quarters
 Heads right and left thru
 Same two crosstrail thru
 Around one into the middle
 Star left to the corner turn her twice
 Four men star left to the same girl
 Right and left grand

Four ladies chain
 Heads pass thru separate 'round two
 Box the gnat
 Back up in lines of four
 Go forward eight and back once more
 Star right with the couple across
 Girls star left in the middle
 Men promenade outside
 Turn original partner by the right
 Go to corner for a left allemande

Head ladies chain across
 While the sides right and left thru
 Four ladies chain three quarters
 Heads square thru four hands 'round
 Circle four and break to a line
 Pass thru, bend the line
 Ends star thru, centers box the gnat

Star right once around and a little bit more
 Left allemande

SINGING CALL ADAPTATION

WICKENBURG WHIRL

By Ken Kernen, Phoenix, Arizona

Record: Any good singing call which goes thru seven times. Suggestion: Charles Polka, Kalox 1151 or try a hoedown like Skillet Lickin, Blue Star 1952

Number one (two, three, four) couple stand back to back and then you separate
When you meet on the other side behind that couple you do sa do

Now swing and whirl with your pretty girl while number three (four, one, two) makes an arch

Dive thru that arch and home you go and everybody swing

Join your hands and circle left go walking 'round the ring

Left allemande the corner come back and promenade

(CHORUS) (2 lines or 16 beats)

Repeat the above figure for couple number two, three and four; then with the same basic idea use the following figure once for the heads, once for the sides, and finally once for all four couples.

Head (side, all four) couples stand back to back and then you separate

When you meet on the other side you do a little do sa do

Swing and whirl with your pretty girl then face the middle for me.

Pass thru down the center and home you go and everybody swing

Join your hands and circle left go walking 'round the ring

Left allemande the corner come back for a long promenade

(CHORUS)


NOTE: When all four couples separate, have the ladies stay on the inside and the gents on the outside. The call for all four couples to pass thru in the center causes a great deal of confusion and fun especially in a one night stand or party dance. Just let them muddle through and they will have a great time. If this creates too much of a problem, substitute the following call (last figure only!) for the last five lines of the figure:

Join your hands and circle left go walking 'round the ring

Go all the way until you're home and the corner allemande

Home you go, do sa do and then you promenade

(CHORUS)



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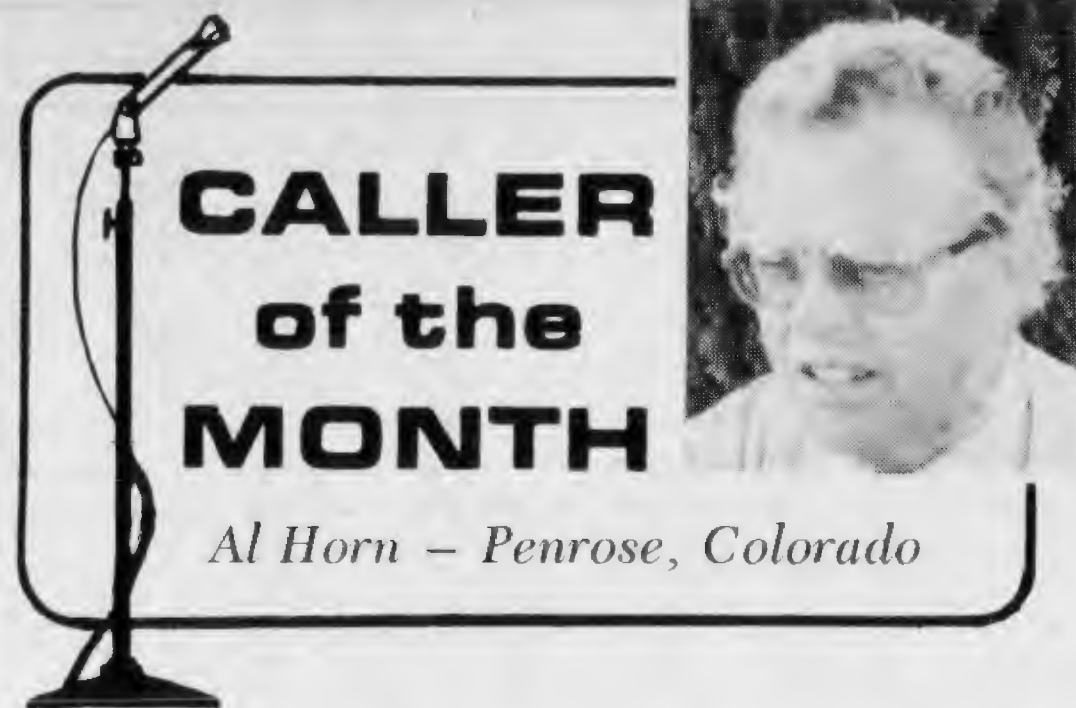


M.D. "Mick" Howard Founder
Bud Whitten, Bob Bennett, Producers
Al "Tex" Brownlee, A&R

Singing Calls

TB 201 When the Saints Go Marching In
by Glenn Walters
TB 202 I'm Looking Over a Four
Leaf Clover by Bud Whitten
TB 203 Dixie On My Mind by Chuck Myers

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Al Horn — Penrose, Colorado

THE CALLER'S VOICE gave out at the Armed Services "Y" in Hawaii during a servicemen's square dance and a young airman was shoved to the mike, shaking all the way, because he was always singing along with the caller. This was the initial and very scary calling experience for Al Horn.

There was no further square dance contact for him until he was back in Colorado three years later and a caller had to leave town on company business in the middle of teaching a square dance class. Al was asked to finish the class and, since he had basically no calling experience at all, it was certainly a "hit and miss" situation. However, the Prairie Dusters Club of Pueblo emerged from that class and is still going strong.

This introduction, in October, 1956, really started Al into calling square dances. He began out-of-state travels in 1958 and in 1973 he launched into devoting full time to this activity.

Now, with his wife, Donna, Al travels from 60,000 to 75,000 miles every year on short or extended tours. They are looking forward to their first tour to Japan, Australia, New



Glenn Walters



Will Larson



Chuck Myers



Tommy Russell



Bob Bennett



Bud Whitten

TB 204 Muddy Boogie Banjo Man
by Tommy Russell

TB 205 Sweet Melinda by Will Larson

TB 206 Walking the Floor Over You
by Bob Bennett

Zealand and Hawaii in 1981.

Al operates Prairie Recordings, designed for square dancers and presenting the music of the popular Western Swingers band.

In addition Al calls regularly for the Royal Gorge Promenaders of Canon City, Colorado and the Monarch Mavericks of Salida. He and Donna have a square dance room in their home where they have occasional workshops and the walls are lined with mementos depicting the various dances Al has called.

Al believes that the three greatest influences in the world are family, church and square dancing. He participates actively in all three.

(**LETTERS**, continued from page 3)

affording to bring top callers to our city. We would like to contact any advanced dancer groups in the southwestern states who would be interested in exploring the possibility of participating in setting up a tour for an advanced caller. Together we might be able to afford a top caller if we could arrange a series of dances that took him through our respective areas. If anyone is interested, please contact us at PASDA, 1502 West Butler Dr., Phoenix, AZ 85021 (telephone 602 — 997-8084).

Steve Gordon
Phoenix, Arizona

Dear Editor:

I got Bill Burleson's supplements from December 1976 to August 1979. Reading them I got a black bleak mood. It is not Bill's fault but all this stuff makes me sick. Though there is some method in it, this is madness. But then I read what Dick Leger said about the Crisis of Levels and I cheered up again. He certainly hit the nail. People are not seeking for some-

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thing new. They are seeking for something they have not found yet and this would be the pleasure to dance with the beat of the music.

**Heiner Fischle
Hannover, West Germany**

Dear Editor:

We have been avid square dancers for the last three years and with the birth of our second child I wanted to make some kind of special announcement. Since we danced up to the

<p>We have a new Partner</p>  <p>in our family Square ...</p>	<p>Whose singing calls are not always in tune!</p> <p>NAME Michael Price DATE March 30, 1979 WEIGHT 9 lbs. 3 1/2 oz. LENGTH 22 inches</p> <p>Dancing with glee are: Terry, Lisa & Tara Linder</p>
--	---

night before his birth, I came up with this idea which I'd like to share with your readers. He is now eight months old. I hope to be dancing when he is old enough to take lessons and hope he will get all the fun and friendship out of it we have.

**Terry and Lisa Linder
Van Buren, Arkansas**

Dear Editor:

We have recently completed a survey from different areas of the country on the matter of what to do when squares break down. Our local association, RACLA, would like CALLERLAB and publications to receive a copy of our answer in case there are others

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with this same question. We have come up with a statement which will appear on all Association represented schedules and handouts which will read: When your square breaks down — all square up, heads slide to the right to form normal lines of four, and when you see the other squares in lines, proceed from there.

Tommy and Linda Russell
Sterling, Illinois

Dear Editor:

We recently took a tour thru Denmark,

Italy and Turkey and wore our square dance jackets advertising Seattle, Washington, as the site of the 30th National Square Dance Convention. They received quite a few inquiries and some promises to attend. So far I suppose we claim to have advertised our 1981 Convention the farthest from Seattle.

Stan and Sylvia Grossberg
Seattle, Washington

Dear Editor:

Thank you for the Publication Profile write-up in the January issue. We are so

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by Al



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proud. Everyone has worked so hard to make the magazine a success. Last January we had 941 subscriptions; now we have 1,326 so it is slowly coming along. As you may know, Missouri is the "show me state" — thus the name of our magazine.

Musick and Ginny Fitz-Gerald
Editors — The Show-Me Doin's

Dear Editor:

I was exposed to square dancing three years ago when I was at a dance as a non-dancer. What impressed me was the courtesy and friendly way the dancers treated each other. We should pull out our Bachelor of Square Dancing diplomas every so often and remember that we earned them by completing the prescribed course in fun, friendliness and good fellowship and not learning a hundred calls.

Kenneth B. Horne
Las Vegas, Nevada

Dear Editor:

Your Record Reviews do not seem to include all of the records released and many are reviewed late. . . . Better late than never is not entirely true when it comes to the task of informing the public.

Gene Trimmer
Paragould, Arkansas

We can review only those records that reach us by a certain date and there are a number of records that are never sent to us. We would be delighted to review the releases of every label if we receive them. We don't like to be delayed in our reviews and if it is ever possible to review them earlier, we shall. —
Editor

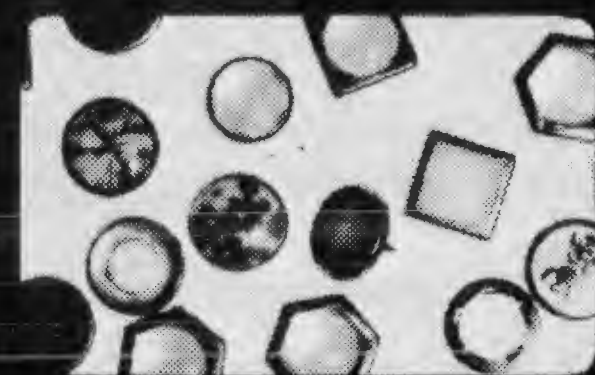
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quests to withhold names will be honored if letter is used.

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21st New England Convention

At the conclusion of the 1979 Convention, a dancers' survey was made available. The suggestions resulting from the survey have been taken into consideration by those planning this year's event to be held April 25 and 26 in Manchester, New Hampshire. Such items as bus loops going in two directions, hospitality

booths in all halls, larger and more functional signs, program directory pick-up stations, adequate camping facilities, a theatre-type fashion show, expansion of live music, additional housing space — all are developments aimed to satisfy those attending the Convention.

A further activity of EDSARDA is to maintain a photo carousel library of Convention slides from past years, available on loan to square and round dance organizations and clubs. They have found these especially effective with new classes.

An Open Letter From Your Feet.

Dear Boss,

Frankly, we wish that you had gone into something like stamp collecting or chess. Anything to take some of the pressure off us.

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Your Feet

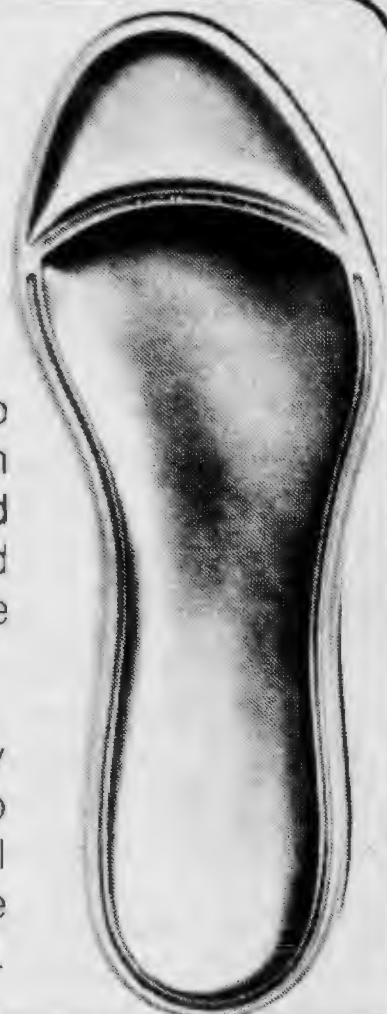
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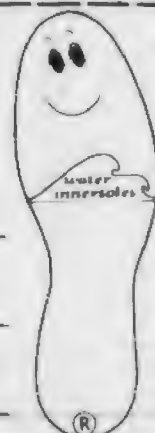
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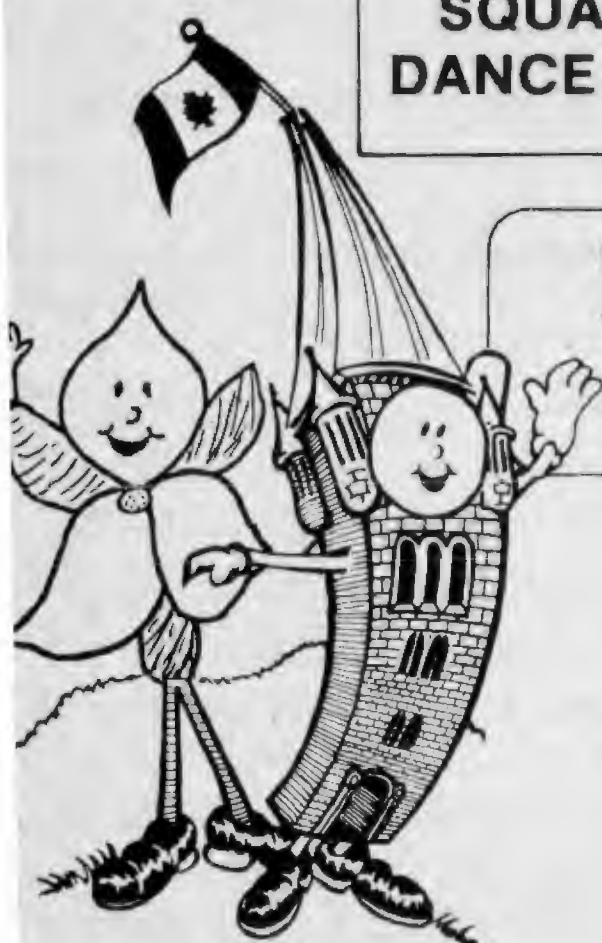
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- The Changing of the Guard which attracts thousands daily (and join in the square dance immediately after on Thursday and Friday).

The average minimum and maximum temperatures for August are 55°F (13°C) and 78°F (26°C), with 249 hours of sunshine on the average.

2300 rooms in Ottawa's finest hotels have been allocated for our use and four hotels are already fully booked. There are many more motels offering suitable accommodation for which you may make your own arrangements.

If you wish assistance in reserving a camping or R/V site, please indicate this on your registration form and our Camping Committee will make the arrangements for you.

GETTING TO AND FROM OTTAWA

A fun way to travel with your square and round dancing friends is by arranging a bus, train or plane tour. Your own personal transportation and accommodation problems disappear. If gas supply becomes a problem, bus travel is the answer. Any tour arrangements are outside the jurisdiction of the 2nd National Board but are highly recommended.



YOUR PROGRAMME

Thursday	2 to 5	Continuous non-stop dancing
Friday	&	— 6 floors for squares
Saturday	8 to 11	— 2 floors for rounds
Additional dancing each day		9-12 a.m. Mainstream dancing 9-10 a.m. Rounds showcase 10-12 a.m. Rounds Clinic 10-12 a.m. Rounds Teach
More dancing on Parliament Hill		10:30 a.m. Thursday and Friday after the Changing of the Guard

AND FOR YOUR FURTHER ENJOYMENT

A time to relax and be entertained —

7-7:50 each evening	A Pageant presentation in the 9,000 seat Arena:
Thursday	"The Evolution of Square and Round Dancing".
Friday	"Our Dancing Heritage".
Saturday	"The Wonderful World of Square and Round Dancing".
11 to ? p.m. each evening	An entertaining after-party show in the Arena
1 to 2 p.m. on Friday	A Fashion Show in the Arena.
Each morning	A 2¼ hour Sewing Clinic presentation (repeated each morning).

PANEL DISCUSSIONS

10:15 a.m. — Thursday	Recruitment and Keeping of New Dancers.
10:15 a.m. — Friday	Leadership and Club Development
12:00 noon — Thursday	For callers: "Does Your Choreography Flow?"
12:00 noon — Friday	For leaders: "Smooth Round Dancing and Styling".
9-12 noon — Saturday	A seminar for Teachers and Recreational Leaders on "Elements of Teaching Recreational Square Dancing to School and Recreational Groups. (for non-square dancers).

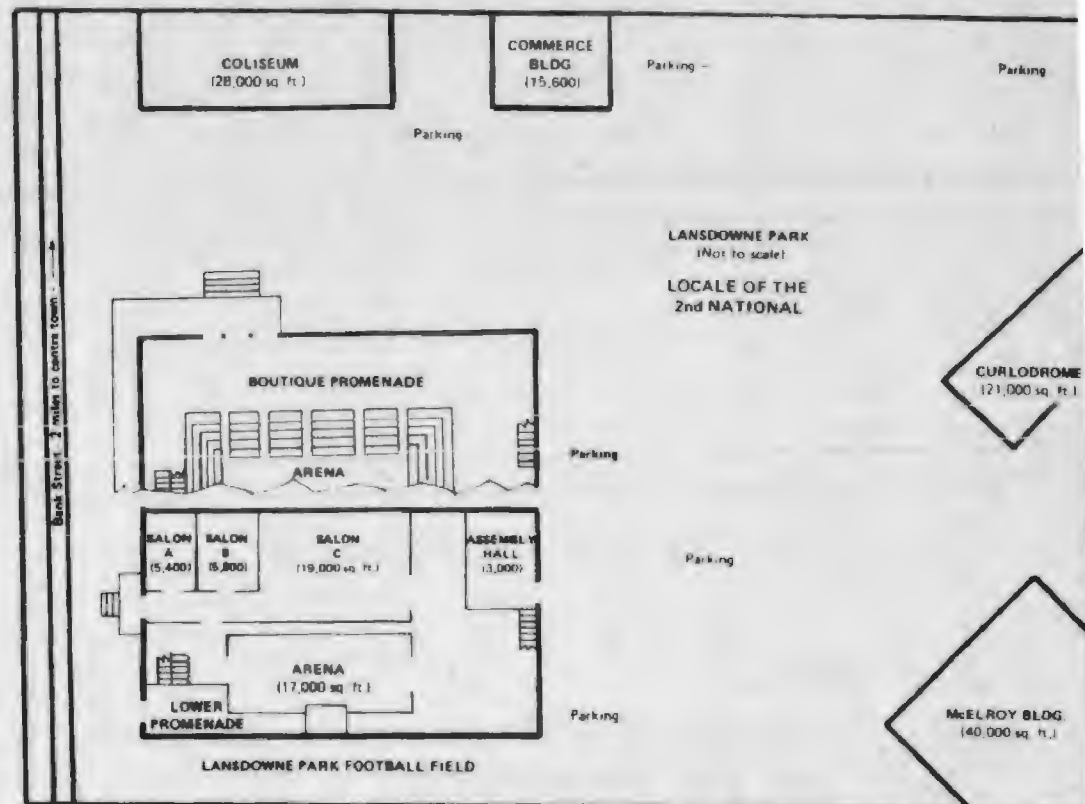
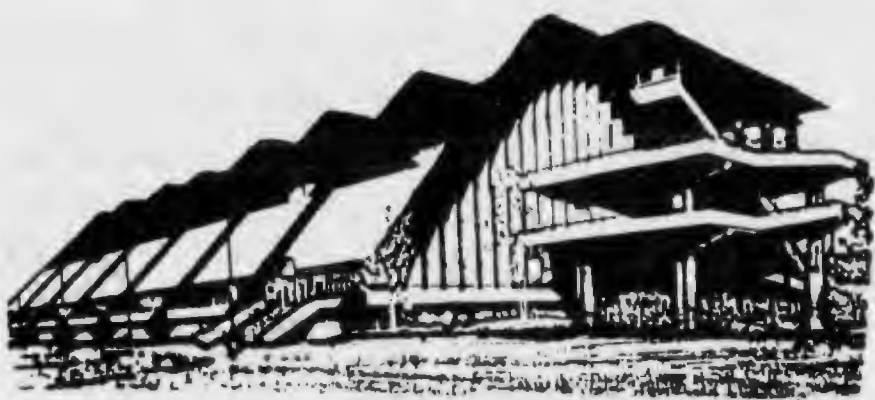
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LANSDOWNE PARK

Lansdowne Park is a complex of exhibition and recreational buildings two miles south of Parliament Hill on Bank St. (Highway 31). 8,000 dancers can be accommodated. The Civic Centre depicted below is one of the buildings which we will be using, and the focal point of activity.

There is free parking for 1,800 cars and excellent continuous bus service from the downtown area. Dining will be available in the McElroy Building in addition to the numerous snack bars in the dancing area.



ONTARIO DANCERS

As a means of identifying dancers from Ontario, Ontario's colours of Royal Blue and White have been adopted — White shirts and Royal Blue trousers for the men and White blouses and Royal Blue skirts with 6 decorative trilliums for the ladies. The men of EOSARDA will be wearing a gold scarf tie and it is hoped that other areas will adopt their own identifying scarf colour.

TO OUR AMERICAN FRIENDS

When registering, please obtain a money order or draft from your bank in Canadian Funds to take advantage of the present favorable rate of exchange.

FOR SINGLES

Special activities for singles are being arranged. Write Convention 1980 (Singles), Box 5692, Station "F", Ottawa, Ont. K2C 3M1

FOR TEENS

Special related activities are also being arranged for teens. Write: Convention 1980 (Teens), Box 1980, Station "B", Ottawa, Ont. K1P 5R5

DANCE LEVELS AND LOCATION

For maximum enjoyment of all, we will have 6 halls devoted to square dancing and 2 halls for round dancing. Levels for square dancing will range from Extended Basics through to Challenge 1 and for round dancing from easy to high intermediate.

We urge you to pick the level of your choice, locate the hall and enjoy yourself.

Salon B	— Easy level rounds
Salon C	— All level rounds
Assembly Hall	— Extended Basics (E.B.)
Arena	— Mainstream (Ms)
Curlodrome	— Mainstream + quarterly selections
Commerce	— Plus 1
Coliseum	— Plus 2
Salon A	— Advanced and Challenge 1

OUR CALLERS AND LEADERS

By Convention time, we will have between 150 and 200 callers and leaders taking part.

BANNERS

We invite clubs to bring and display their square dance banners in the Arena and round dance banners in Salon C. There will be a parade of banners at 7:00 p.m. on Saturday.

For further information and registration forms, write:
CONVENTION 1980,
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The 2nd National is sponsored by the Eastern Ontario Square and Round Dance Association and is sanctioned by the Canadian Square and Round Dance Society.

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For only \$10.00 per month, your listing will reach 80,000 square dancers, many of them potential record buyers. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

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SINGING CALLS

ANGEL EYES — Bogan 1316

Key: G

Tempo: 132

**Range: HB
LC**

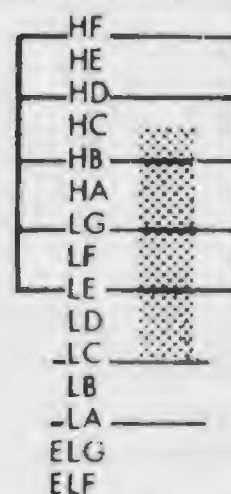
Caller: Bob Barnes

Synopsis: (Break) Walk around corner — see saw own — corner star thru — circle — allemande corner — allemande thar — forward two — men back up — shoot star full turn — corner box the gnat — swing own — promenade (Figure) Four ladies chain — heads promenade halfway — down middle square thru four hands — meet outside two curlique — scoot back — boys run right — slide thru — swing corner — promenade.

Comment: An average release not up to par for Bogan. Figure was danceable utilizing a scoot back as the most difficult move. Timing adequate. Tune not special. Rating: ☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

SHUTTER AND BOARDS — Prairie 1021**Key: G Tempo: 128 Range: HC****Caller: Al Horn LD**

Synopsis: (Break) Circle left — allemande — curlique — boys run — allemande — swing — promenade (Figure) Heads rollaway — up and back — star thru — do sa do — swing thru — boys run — half tag trade and roll — pass thru — trade by — do sa do — spin chain thru — girls circulate — turn thru — allemande — right and left grand — swing — promenade.

Comment: Very unusual tempo seems to be in a waltz rhythm. Dancers did not respond to this recording as square dance rhythm was not maintained. Chorus along with Al did try for different release. Rating: ☆☆

WISHING — River Boat 121**Key: E Tempo: 128 Range: HC Sharp****Caller: Keith Gylfe LC Sharp****Synopsis:** Complete call printed in Workshop.

Comment: A re-issue of an old Sets In Order release which has a nice feel for dancing, good tempo, figure and overall good timing. Callers can use this one. Dancers enjoyed dancing this. Rating: ☆☆☆☆

**DON'T BLAME IT ALL ON ME —
River Boat 120****Key: A Tempo: 130 Range: HA****Caller: Dave Abbott LA**

Synopsis: (Break) Allemande left — do sa do own — men star left — swing opposite lady — join hands circle — rollaway half sashay — circle left — four ladies rollaway circle left — left allemande — swing — promenade (Figure) Four ladies chain three quarters — head couples promenade three quarters — sides right and left thru — pass thru — do sa do — touch one quarter — walk and dodge — boys

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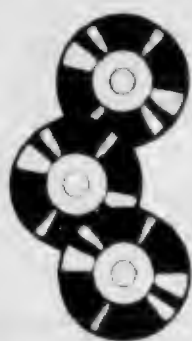
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fold — swing — promenade.
Comment: A really popular tune many years back that the dancers remembered. Nice bit of choreography by Dave using nothing too difficult. It offers rhythm, smooth execution and nice tune. Rating: ☆☆☆☆

PLAY HER BACK TO YESTERDAY — Hi-Hat 5010

Key: B Flat Tempo: 128 Range: HC
 Caller: Ernie Kinney LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — prome-

nade (Figure) One and three lead to right — veer to left — bend the line — right and left thru — pass thru — wheel and deal — double pass thru — first two right — next two left — right and left thru — square thru four — swing corner — promenade (Plus 1 Figure) One and three curlique — walk and dodge — circle four outside two — make a line — right and left thru — curlique — coordinate all the way thru — bend the line — star thru — pass thru — trade by — swing — left allemande new corner — promenade (Plus 2 Figure) One and three pair off — do sa do — relay the deucey — swing thru — boys run right — wheel and deal —

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swing corner — promenade.

Comment: Figure use is just unusual enough to be interesting. Music is good and nice tempo offering. Most callers should be able to use this release. Dancers seemed to react favorably to the dance element. Rating: ☆☆☆

FOREST LAWN — Brahma 202

**Key: C Tempo: 135 Range: HA
Caller: Gil Crosby LA**

Synopsis: (Intro & End) Circle left — allemande left — curlique — boys run — allemande left — weave ring — swing — promenade (Break) Sides face grand square — allemande left — corner do sa do — allemande left — promenade (Figure) Head couples square thru four hands — corner do sa do — spin chain thru — girls circulate two times — turn thru — allemande left — walk by one — swing right hand lady — promenade.

Comment: An unusual title for a square dance tune that just didn't seem to fit the fun of square dancing. Dance moves quite rapidly for some of the dancers. Good music with a bounce. Nice job by Gil as well as the piano player. A very abrupt ending. Rating: ☆☆☆

HOW DEEP IN LOVE — Chinook 030

**Key: B Minor Tempo: 128 Range: HB
Caller: Daryl Clendenin LB**

Synopsis: (Opener) Four ladies chain — chain back — join hands circle — allemande left — weave ring — do sa do — promenade (Break) Allemande left — promenade — head two wheel around — right and left thru — pass the ocean — swing thru — boys trade — turn thru — allemande left — right and left grand — promenade (Figure) Head couples square thru four — corner do sa do — swing thru — boys run right — bend the line — right and left thru — pass the ocean — make your wave — recycle round — swing corner — promenade (Alternate Figure) Heads promenade halfway

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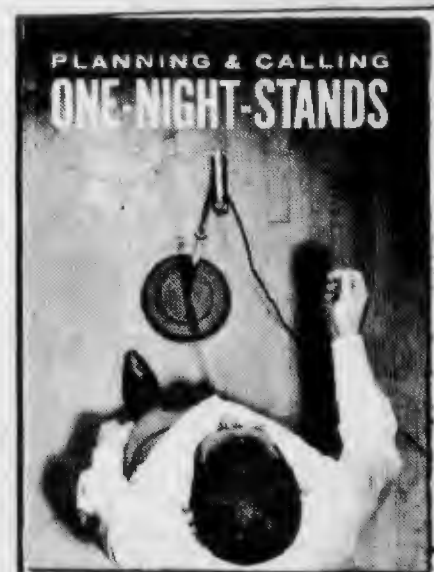
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Comment: Nice choreography in this release using nothing in the way of difficult movements. Music has nice beat with good guitar execution. Dancers had mixed emotions as to the success of this release. Rating: ☆☆☆

Comment: Some callers will be able to tear this one up. Unusual bow to partner at end of first figure. Middle break and last figure may be confusing but should not deter callers use. Nice rhythm dance with a little novelty and good music. Rating: ☆☆☆☆

SISTER KATE — Scope 640

Key: F Tempo: 132 Range: HA
Caller: Ron Mineau LC
Synopsis: Complete call printed in Workshop.

MENTAL JOURNEY — Rockin' A 1372

Key: C Tempo: 130 Range: HB
Caller: David Cox LA
Synopsis: (Minor Figure) Four ladies chain — join hands circle left — men sashay — circle — walk around corner — weave ring — swing — promenade (Major Figure) Head couples



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square thru four hands — corner do sa do —
swing thru — turn thru — trade by — do sa do —
star thru — pass thru — wheel and deal —
centers pass thru — swing — promenade.

Comment: A tune that seems ever popular. Good music. David used on called side break-heads-sides-sides-heads which is not usual as is heads-heads-break-sides-sides. Callers can adjust.

Rating: ☆☆

HOUSE OF THE RISING SUN —
Blue Star 2102

Key: A Minor Tempo: 126 Range: HA

Caller: Nate Bliss

LA

Synopsis: (Opener & End) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Break) Circle left — walk around corner — see saw own — left allemande — weave ring (Figure) Head two couples promenade halfway — sides star thru — pass thru — do sa do — swing thru — boys trade — spin chain thru — girls go all the way — boys circulate — swing corner — left allemande — promenade.

Comment: Nate seems to be offering different kind of releases that may give some problems for the average caller. When the melody line is

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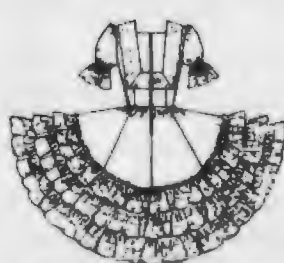
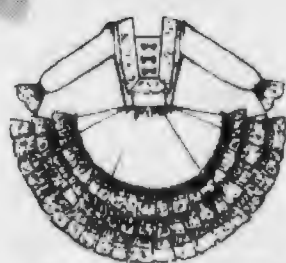
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hard to establish callers may have a tendency to shy away from using. This reviewer hopes not. Dance movement not bad. Rating: ☆☆

I WILL SURVIVE — Chaparral 506

Key: G Minor Tempo: 136 Range: HB Flat
 Caller: Ken Bower LC

Synopsis: (Break) Allemande left alamo style — balance in and out — swing thru — forward two balance again — swing thru forward two — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — take lady home — full square thru — do

sa do — swing thru — boys trade — boys run right — partner trade — promenade.

Comment: The second recent release of this tune. Tempo is faster than usual for Chaparral. Timing seemed adequate but dancers had to move. Dancers had mixed emotions on this release. Rating: ☆☆☆

THAT'S WHAT I LIKE ABOUT THE SOUTH — Kalox 1242

Key: F Tempo: 128 Range: HC
 Caller: C.O. Guest LF

Synopsis: (Break) Walk around corner — home do paso — partner left — corner right — part-



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- C-507 My Baby's Gone Away**
Ken
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ner left allemande thar — men middle back up
star — slip clutch — left allemande — right
and left grand — promenade (Figure) Heads
promenade by twos halfway — into middle
square thru four hands — swing thru — boys
run — ferris wheel — center two square thru
three quarters — swing corner — promenade.

Comment: C.O. Guest knows how to utilize his talents on this record that some callers will not handle properly. Words are many and tune seems to become monotonous for the caller. Need breathing exercises. Mixed emotions by the dancers. Easy level on the figure.

Rating: ☆☆☆

DRAGGIN' CHAINS — River Boat 118

Key: G **Tempo:** 126 **Range:** HD
Caller: Keith Gylfe **LG**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — swing — promenade (Figure) Heads promenade halfway — lead right — swing thru — men run right — couples circulate — ferris wheel — centers pass thru — swing thru — box the gnat — corner promenade.

Comment: A somewhat different sound. Has a feeling of a blues number. The label is reversed so listen before calling. The instrumental is interesting and individual taste will determine the popularity.

Rating: ☆☆☆

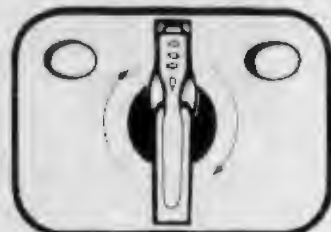
WHAT IT MEANS TO BE BLUE — Kalox 1244

Key: F **Tempo:** 128 **Range:** HD
Caller: C.O. Guest **LB Flat**

Synopsis: (Break) Join hands — walk around corner — see saw own — men star right — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star by left — do sa do corner — square thru four hands — swing corner — promenade.

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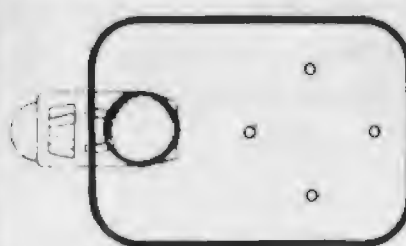
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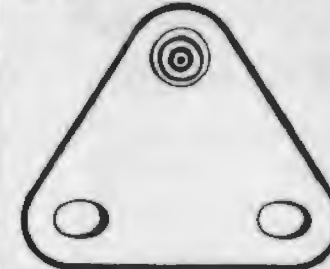
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Comment: A nice relaxed dance that can be used in all types of groups. A tune that is not hard to relate to. The choreography is nicely put together. C.O. seems again very relaxed on this number. Rating: ☆☆☆

KENTUCKY IN THE MORNING — 4-Bar-B 6015

Key: C **Tempo: 128** **Range: HC**
Caller: Bill Owsley **LB**

Synopsis: (Break) Walk around corner — see saw own — men star right — turn corner by left — partner right — girls star left one time — partner turn thru — left allemande — promenade (Figure) Heads promenade halfway — into middle star thru — pass thru — right and left thru — square thru — third hand swing thru — boys run right — couples ferris wheel — centers pass thru — corner swing — promenade.

Comment: Many releases on 4-Bar-B this month. This nicely recorded but callers may have to work on word metering but should be no major problem though getting the "Kentucky In The Morning," in, may need consideration. Easy dancing. Rating: ☆☆☆

PICKLE UP A DOODLE — Blue Star 2101

Key: F **Tempo: 130** **Range: HC**
Caller: Nate Bliss **LC**

Synopsis: (Figure) Allemande left corner — do sa do own — with corner star thru — roll a half sashay — join hands circle left — allemande left — grand right and left — box the gnat — do sa do — turn corner right make wrong way thar — shoot star — left allemande — pass partner — swing next — walk around corner — turn own by left — four ladies chain — roll promenade gents roll back one — promenade.

Comment: A novelty tune once released by Windsor. May be difficult for callers. Only the individual can determine. Good music by Blue Star. Lots of words and practice will probably



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be needed. Nicely worked by Nate with rhythm rendition. Rating: ☆☆☆

RED BANDANA — 4-Bar-B 6010

Key: D **Tempo: 130** **Range: HB**

Caller: Marv Lindner **LD**

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four — corner swing thru — boys run right — ferris wheel — pass thru — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Once again good instrumental music by 4-Bar-B. Easy to call for callers with lyrics not difficult. Marv uses a ferris wheel and that is the most difficult move. Good rhythmic dance. Rating: ☆☆☆

RAMBLIN' MUSIC MAN — 4-Bar-B

Key: G **Tempo: 130** **Range: HD**

Caller: Bob Carmack **LD**

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys trade — girls circulate — boys run — bend the line — right

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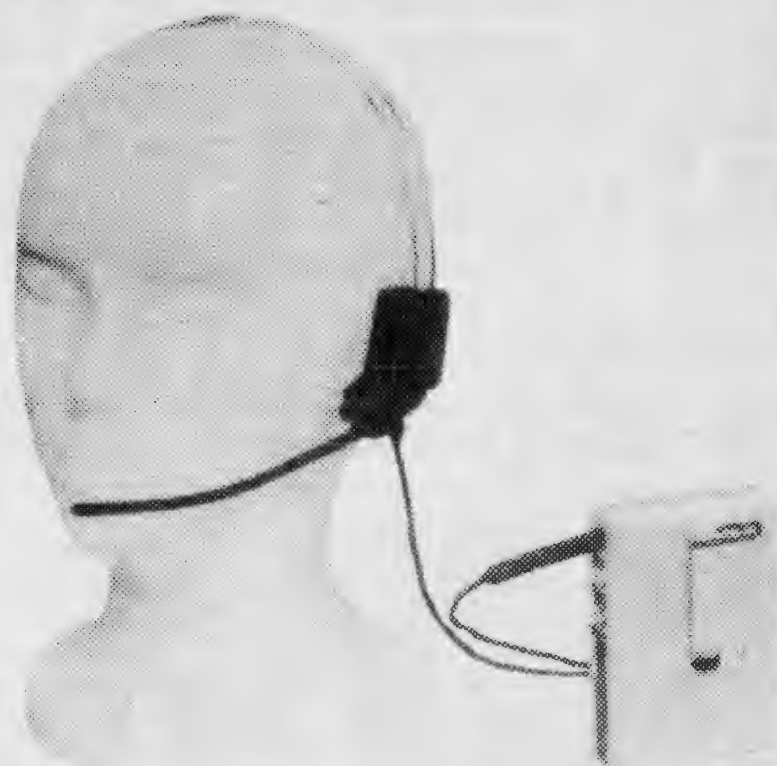


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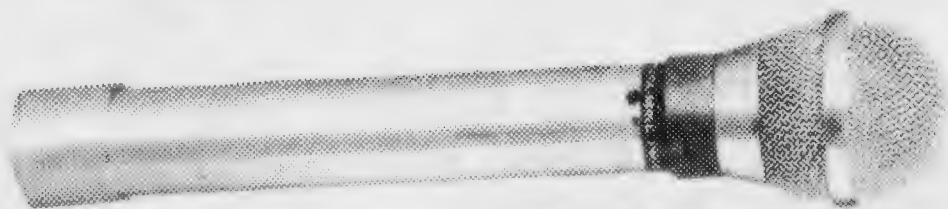
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and left thru — cross trail — swing corner — promenade.

Comment: Good music with fine guitar pickin' introduction. Tune not difficult to call to. Figure uses mainstream movements without fancy choreographic moves. Rating: ☆☆☆

I GET SO LONESOME — Lore 1180

Key: C

Tempo: 128

Range: HC

Caller: Harold Bausch

LC

Synopsis: Complete call printed in Workshop.

Comment: Nice tune with good calling by Harold. Use of split circulate and reverse flutter wheel was enjoyed by dancers. Timing seemed very adequate and key is proper for callers. Tune not hard to handle.

Rating: ☆☆☆

IT FEELS GOOD — Coyote 101

Key: C, C Sharp & D

Range: HB

Tempo: 128

LB

Caller: Buddy Allison

Synopsis: Complete call printed in Workshop.

Comment: A nice tune and smooth recording. Good job by Buddy as he incorporates a fan the top, plus a dixie style and trade the wave. Key change offers nice transition. Good instrumental.

Rating: ☆☆☆

BACK ON MY MIND AGAIN — Big Mac 003

Key: D

Tempo: 128

Range: HB

Caller: Jay Henderson

LA

Synopsis: (Opener) Sides face grand square — left allemande — weave ring — do sa do — promenade (Break) Four ladies chain — roll-away — circle left — ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads lead right — circle four — make a line — into middle and back — curlique — cast off three quarters — fan the top — boys move up — swing thru — turn thru — left allemande — run home — do sa do — swing corner — promenade.

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Comment: Jay offers dancers some nice moves in his choreography on this release. The Scope and Big Mac records have usually been rhythmic in nature. Tune is well known. Dancers enjoyed dancing to this one.

Rating: ☆☆☆

ANGELINE — Scope 643

Key: F **Tempo:** 126 **Range:** HB Flat
Caller: Ron Mineau **LC**

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — four boys star by right — left allemande — weave ring — swing — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru two by two — girls fold — peel the top — right and left thru — slide thru — square thru three hands — left allemande — come back promenade.

Comment: A nice tune with figure that satisfied most dancers. Offers peel the top that moves nicely. The tempo is relaxing and offers a feeling of security even with peel the top.

Rating: ☆☆☆☆

DON'T BACK A MAN INTO A CORNER — Scope 642

Key: F **Tempo:** 128 **Range:** HB Flat
Caller: Ron Mineau **LC**

Synopsis: (Opener) Walk around left hand lady — see saw own — join hands circle left — allemande left — allemande thar — forward two — men wheel in right hand star — back up — slip clutch — pass one girl — left allemande — swing own — promenade (Break) Sides face grand square — walk around left hand lady — see saw own — left allemande — promenade (Figure) One and three square thru four hands — with sides right and left thru — swing thru — boys run right — tag the line — face right — boys trade — bend the line — star thru — California twirl — swing corner — promenade.

Comment: A nice dance movement. Good music and dancers enjoyed this release. Strictly Mainstream dancing put together nicely. Music noticeably better coming out of Scope.

Rating: ☆☆☆

GRASS WON'T GROW — Big Mac 005

Key: C **Tempo:** 128 **Range:** HC
Caller: Jeanne Briscoe **LC**

Synopsis: (Break) Circle left — left allemande — do sa do — four ladies promenade — swing own — left allemande — curlique — boys run right — left allemande — promenade (Figure) Heads promenade halfway — lead right circle make a line — star thru — do sa do — boys circulate — boys trade — recycle — swing corner — left allemande — promenade.

Comment: A tune that seems new in the square dance circles. Music is good with nice rhythm pattern. Figure offered dancers time to execute properly. The key for men callers may be a little low. Nice job by Jeanne. Rating: ☆☆☆

OLD FASHIONED LOVE — Hi-Hat 5011

Key: D **Tempo:** 128 **Range:** HB
Caller: Jerry Schatzer **LD**

Synopsis: (Opener) Four ladies chain three quarters — rollaway — join hands circle — allemande corner — weave ring — swing — promenade (Break) Allemande corner — box the gnat — four ladies promenade — turn partner right — allemande left — promenade (End) Circle left — allemande corner — turn partner right — four boys allemande — turn thru — allemande left — promenade (Figure Mainstream) Heads promenade outside half-way — down middle square thru four hands — double swing thru — all eight circulate — swing corner — allemande left new corner — promenade (Figure Plus one) Head couples square thru four hands — meet corner lady slide thru — pass thru — partner trade —

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Comment: The tune is not the original "Old Fashioned Love" as this reviewer recalls. It does not seem like Jerry's type though he does a fine job. Standard figures and not too difficult to dance. Use of load the boat keeps the dancers awake. Overall a fairly good record. Rating: ☆☆☆☆

CONSIDER YOURSELF — FTC 32031

Key: G **Tempo:** 132 **Range:** HC
Caller: Joe Uebelacker **LA**

Synopsis: (Figure) Sides face grand square — four ladies chain — chain back — join hands circle — allemande left — promenade — heads wheel around — square thru three hands — swing corner — allemande left — weave ring — do sa do — promenade.

Comment: A really good tune and seems enjoyable even to listen to. This is a 128 count dance where the movement goes through four times without a break as in most dances. Use of grand square starts movement each time. Dance can be used in all groups. Word metering will have to be practiced, yet not difficult.

Rating: ☆☆☆

DEED I DO — Scope 641

Key: B Flat **Tempo:** 130 **Range:** HD
Caller: Mac McCullar **LB Flat**

Synopsis: (Break) One and three promenade halfway — in middle do sa do — slide thru — pass thru — square thru four — boys turn right — left allemande — grand right and left — promenade (Figure) One and three lead right — circle four — make a line — star thru — slide thru — cross trail — allemande left — grand right and left — do sa do — swing corner — promenade.

Comment: Good music again on Scope in an old tune that will be enjoyed by dancers. Mac gives a lot of bounce to this release. Figure is very basic and all can dance it. Rating: ☆☆☆

GHOST RIDERS IN THE SKY —

4-Bar-B 6013

Key: B Minor **Tempo:** 130 **Range:** HB
Caller: Mike Sikorsky **LF Sharp**

Synopsis: Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner swing thru — scoot back — ladies trade — recycle — sweep one quarter more — square thru three hands — swing corner — promenade.

Comment: A revival of a nice old tune recorded many times. This release has a good dance figure that offers a simple scoot back. A rhythm chorus at the start without melody is interesting. Overall a good record.

Rating: ☆☆☆☆

SOME KIND OF A WOMAN — Bogan 1317

Key: C **Tempo:** 130 **Range:** HD
Caller: James Martin **LC**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — split two — around one — make a line — pass thru — ends fold — right and left thru — eight chain four — swing — promenade.

Comment: A lively tune with a bounce to every ounce. Dancers had to move right along but didn't deter their enjoyment. Music is good as Bogan is known for. Choreography is strictly mainstream.

Rating: ☆☆☆

FLIP HOEDOWN

CORNS CHIPS — Big Mac 004H

Key: G **Tempo:** 132
Caller: Jeanne Briscoe

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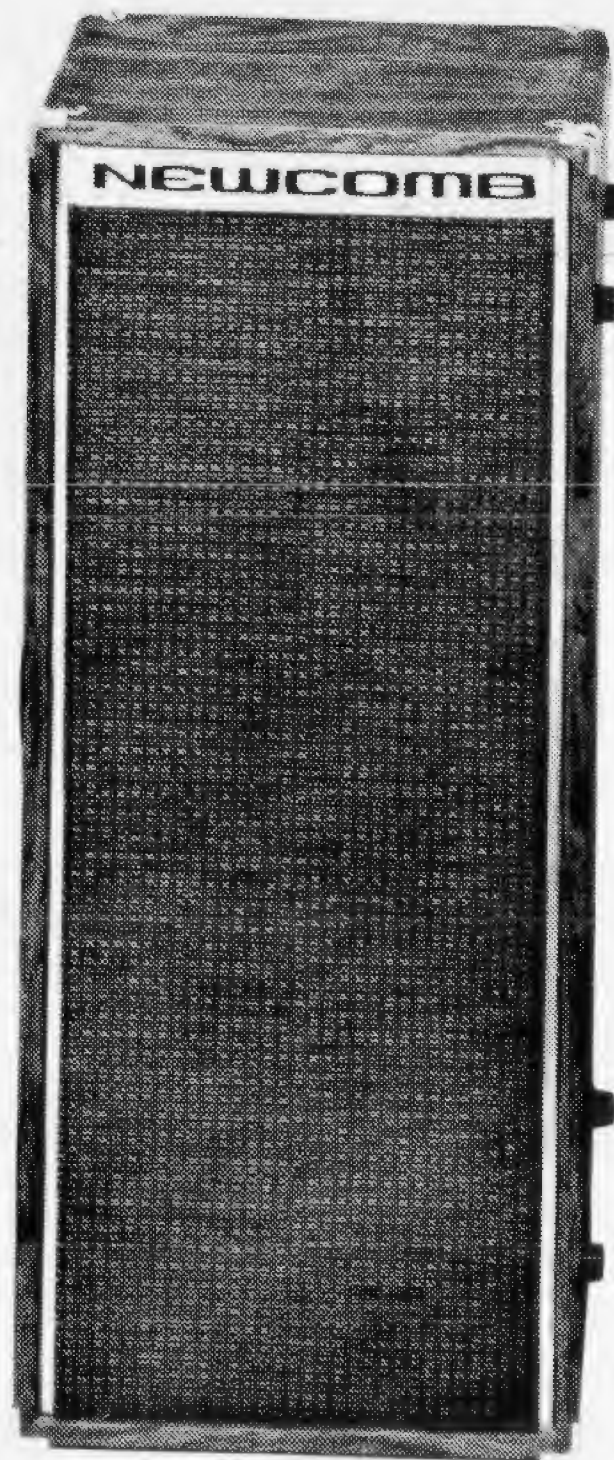
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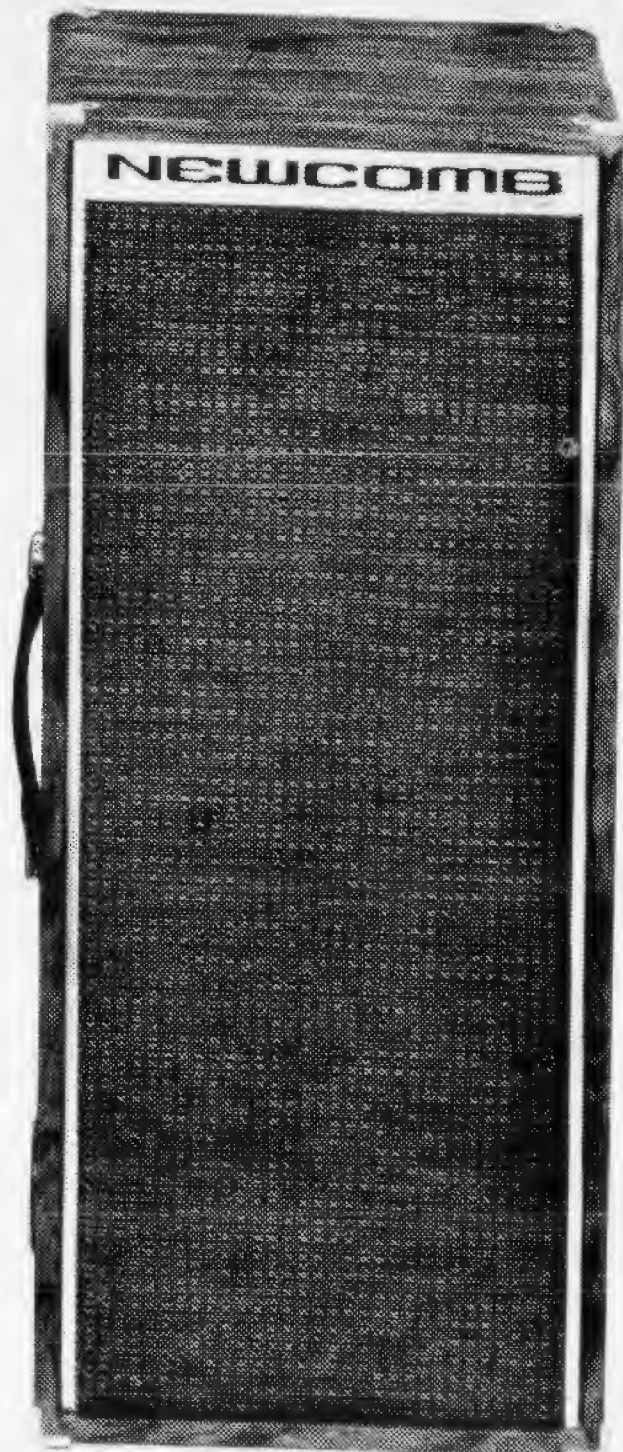


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Comment: Nice job by Jeanne on this patter record. This release seems to offer more of a hoedown feeling than Rattlers Romp. Uses bass, guitar, drums and piano. Easy patter record for callers to use. Rating: ☆☆☆

RATTLER ROMP — Big Mac 002H

Key: A

Tempo: 130

Caller: Jay Henderson

Comment: A hoedown that seems quite average. Mostly rhythm with muted melody in the minority. Some callers will accept, others will consider it monotonous. Banjo, bass and drums are used. The called side by Jay would be for dancers benefit. Rating: ☆☆

INSTRUMENTAL

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Key: F

Tempo: 128

Music: Kalox Rhythm Boys Band

HAPPY LIFE — Flip side to Blue Hawaii

Key: E Flat

Tempo: 128

Music: Kalox Rhythm Boys Band

Comment: Another re-issue by Kalox of two previous releases. The Happy Life was very suc-

cessful a few years back. Blue Hawaii is good for special events. Overall a two for one buy which isn't too bad. Rating: ☆☆☆

(BIG EVENTS, continued from page 11)

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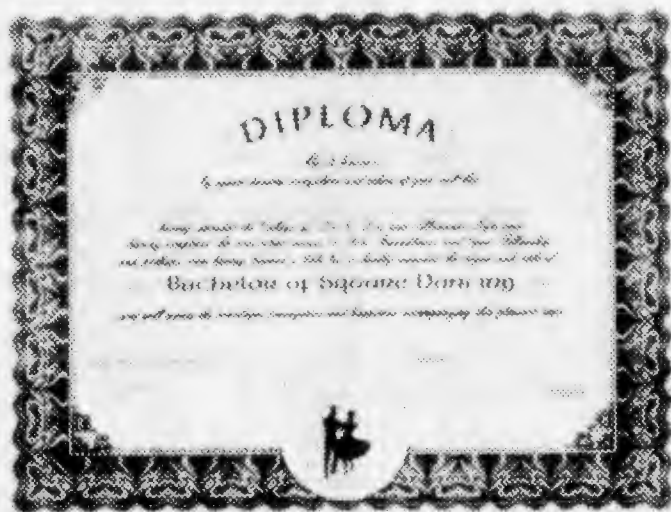
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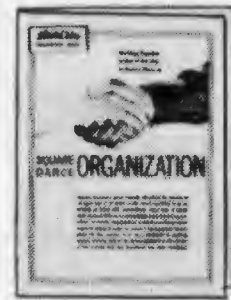
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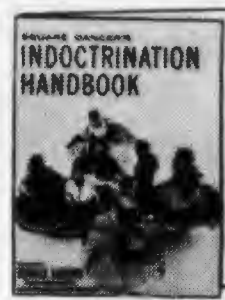
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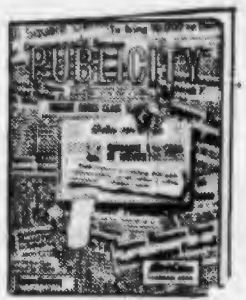
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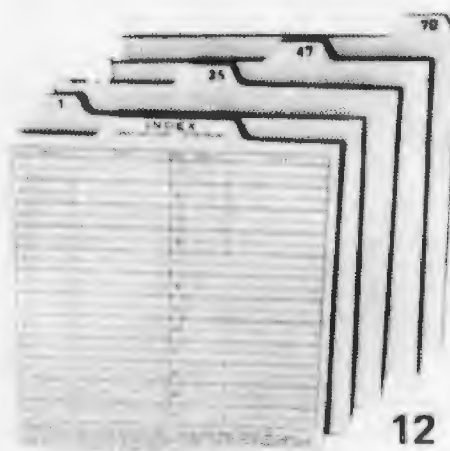
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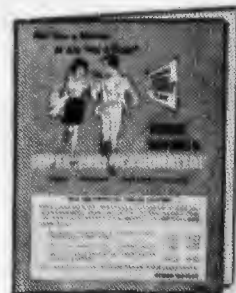
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10. Plastic Record Sleeves (\$12.50 per 100, plus \$2.00 postage)

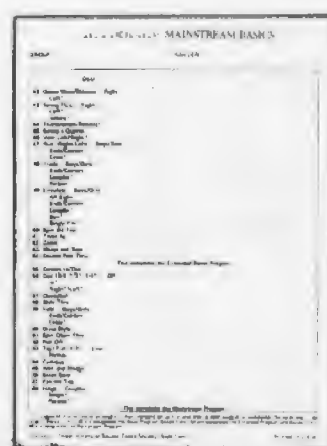
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14



15



18



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13. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage – 1 or 2 binders \$1.25; Add 25¢ for each additional binder)

14. Non-Dancer Promotional Four-page Flyer (\$3.00 per 100; \$20.00 per 1000) (Postage \$1.00 per 100)

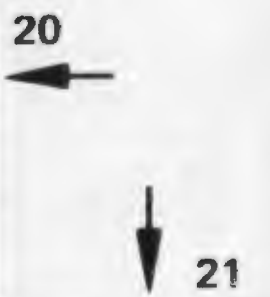
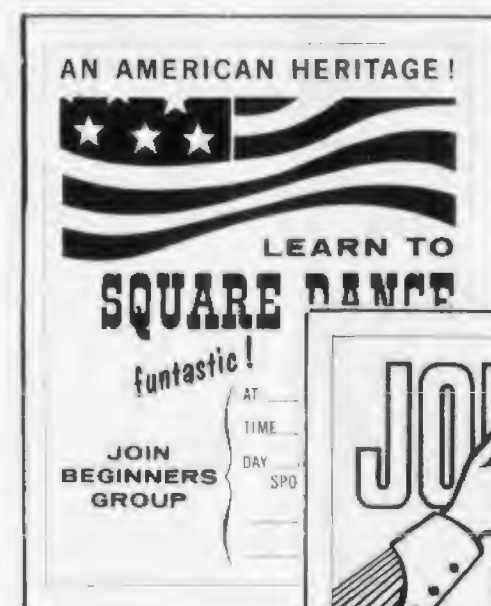
15. Basic Check Lists – Corresponding to the 2 Basic Handbooks (\$1.00 per dozen) (Postage 40¢)

18. & 19. Temporary Name Tags indicate 18 or 19 (\$2.75 per 100; minimum order 100) (Plus 50¢ postage per 100)

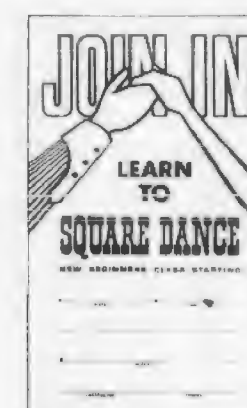
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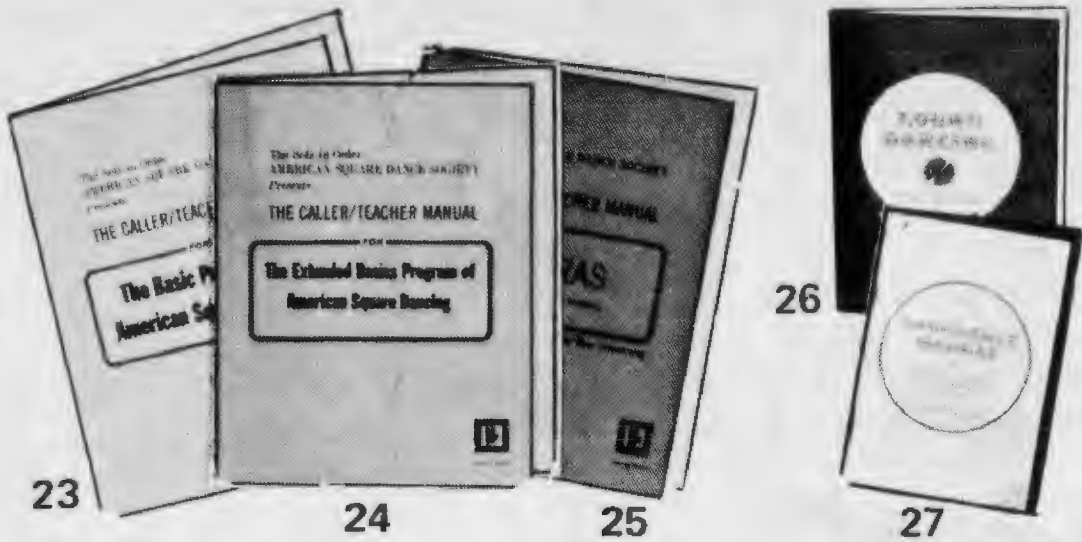
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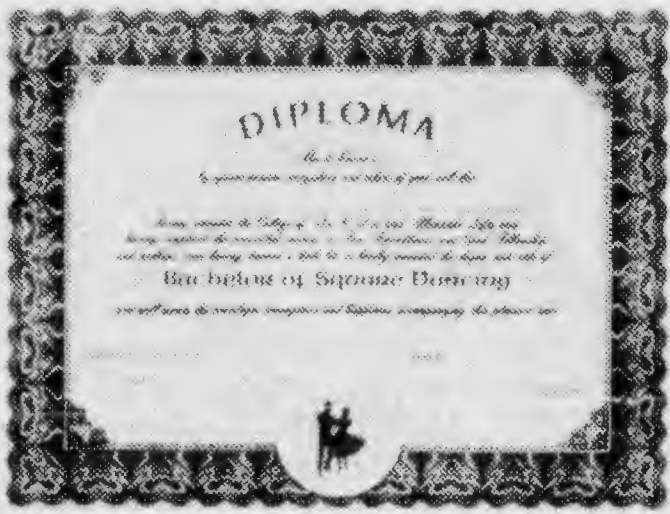
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- 23. Caller/Teacher Manual for the Basics (\$5.00)
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- 26. American Round Dancing — Hamilton (\$2.50)
- 27. Round Dance Manual — Hamilton (\$5.00)



28
29



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- 28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each)
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No.	Qty	Description	Cost Each	Total

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(**WORLD**, continued from page 43)

Wade Driver with rounds by Larry and Rosemary Wheeler. Mainstream and Plus 1 and 2 will be called. All are welcome. For advance registration contact Jimmy Carney, 2080 Alamar, Medford, OR 97501.

Nova Scotia

We invite any and all dancers coming this way to dance with our Cumberland Twirlers Club. We meet every Tuesday evening (except the third Tuesday) at 8:30 PM at the Experimental Farm Pavilion in Nappan. Our

caller is Al Mills and we'd love to welcome you all. — *John Dickinson*

TAKE A GOOD LOOK

Our friends, Joe and Barbara, are on vacation and this column will return next month.



JOE

BARBARA



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GEMS FROM THE AREA PUBLICATIONS

Jim and Lois Coy in Promenade Magazine — Ohio

Words of Round Dance Advice:

Do: Keep your mind on the dance

Take small, light, gliding steps

Keep your head up, eyes level

Look at your partner occasionally

Dance tall and poised

Do Not: Talk (if it interferes with your dancing)

Over-stride or bounce

Watch your feet

Avoid your partner's eyes, but don't be a "starer"

Sag, slump or slouch

OVERHEARD

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TEACHER: One of the things we want you to do is just forget your troubles when you come here to dance.

MEMBER: Troubles? I didn't have any troubles 'til I got here.

INTRODUCING

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Don Poling
Medford, OR

ED 301

A Good Gal Is Hard To Find

by

Ron Welsh
Denair, CA

ED 101

Tell Me What It's Like

by

Jerry Bradley
Medford, OR

Distributors — Corsair-Continental & Twelgren Inc.

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1372 Ramada, Medford, OR 97501

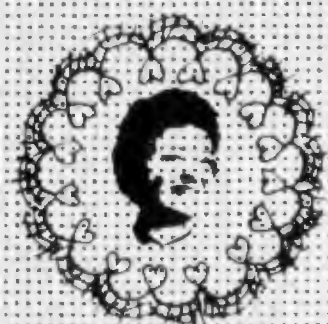
fashion feature



Janet Hawkins selected a colorful red and white cotton plissé fabric for this gay square dance dress, trimming it at the neckline with white eyelet. The ever-popular bell sleeves are added to a bodice highlighted by a pointed empire yoke and self-covered belt. A tiered skirt is gathered at the waist.

FASHIONS

BY NITA SMITH



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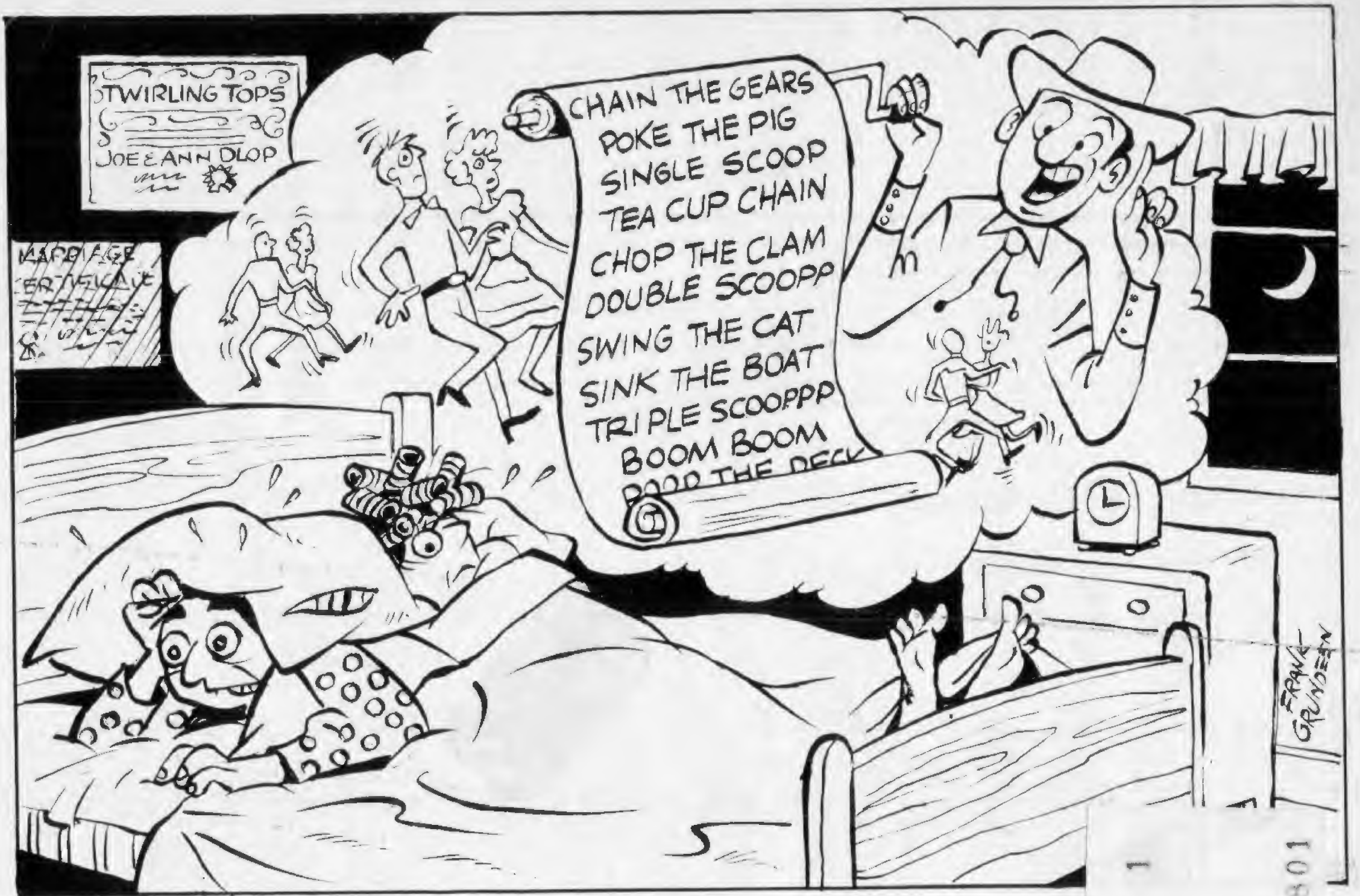
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